

CLASSICAL FIGHTING ARTS OF JAPAN

A Complete Guide to Koryū Jūjutsu

Serge Mol

Forewords by Tanaka Fumon and Nakashima Atsumi

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All Japanese personal names in this text have been written in the traditional manner, with family name first. The macrons on romanized Japanese words indicate lengthened vowels (for example, dōjō.)

For reference, the following chart shows those periods of Japanese history which will be most relevant to the discussion.

PERIOD NAME	APPROXIMATE DATES (A.D.)
Nara	710-793
Heian	794-1191
Kamakura	1192-1332
Muromachi	1333-1575
Nanbokuchō	1336-1392
Sengoku	1467-1575
Azuchi-Momoyama	1576-1600
Edo	1603-1867
Meiji	1868-1911

(Historians do not agree on exactly when the various periods started and ended, so the dates listed are approximate. Japanese writing often refers as well to nengō, or shorter periods named after each reigning emperor. Some of these will be introduced where relevant.)

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FOREWORD

I would like to offer my sincere congratulations to Mr. Serge Mol on the publication of his book on Japan's ancient koryū jūjutsu, which will introduce the soul of samurai culture to people around the world.

It goes without saying that koryū jūjutsu, the samurai fighting art used by samurai warriors on the battlefield or in individual fighting is the original source of the contemporary Olympic sport of jūdō, as well as of other modern budō such as aikidō and shorinji kenpō, which enthusiasts now study around the world.

Koryū jūjutsu is a very old discipline. Its roots can be traced to Japan's ancient myths; in order to express its great age, people sometimes say that its history exceeds "ten thousand years." However, the traditions that are transmitted today started in about the fifteenth century.

During the lengthy Sengoku, or Warring States, period, warriors would go to the battlefield to face enemies clad in armor. Against such enemies, the use of atemi, or body strikes, to the vital points of the body was highly impractical. Instead warriors needed to use powerful grappling techniques to throw an enemy down; when they had done this they could bring him under control, and then take his head or capture him alive. The grappling techniques used in these fights were known as yoroi kumiuchi. The bushidō, or way of the warrior, was established during the Edo period, which was a time of peace rather than of battle, but even at that time, most warriors continued to bear in mind the admonition "During times of peace, do not forget war"; most did not neglect their bujutsu practice. While continuing to practice yoroi kumiuchi, they also practiced and developed suhada jūjutsu, a complete fighting system encompassing both defensive and offensive technique and suitable for fighting in ordinary clothes. These techniques included hitting, thrusting, and kicking as well as strangling, immobilizing, and locking. Starting as a system for overcoming, empty-handed, an opponent who might be either armed or unarmed, there is evidence that this system also gave birth to techniques using kenjutsu (sword

art), sōjutsu (spear art), bōjutsu (staff art), or weapons such as the tantō (dagger), jutte (truncheon), or even kakushibuki (hidden weapons) that were intended to force an enemy to surrender.

Centuries ago, jūjutsu was also called taijutsu (body art) and according to one old proverb, taijutsu was both the mother and father of bujutsu. Jūjutsu, the foundation of all samurai martial arts, was finally completed as the ultimate method of self-defense.

Also, according to the samurai code, it would be embarrassing for a high-ranking warrior who faced a warrior opponent who was much lower in rank to use his spear or draw his sword. For a warrior of lower rank it was also of the utmost importance to subdue a nonwarrior opponent without using his sword. This kind of proud bushidō spirit and passion is the foundation of all of jūjutsu, and this is why jūjutsu has been studied by so many people over the centuries, and transmitted to the present day.

The author, Serge Mol, has been my disciple for many years. He started from yoroi kumiuchi and suhada jūjutsu and went on to train in iai, suemonogiri, bōjutsu, sōjutsu, kenjutsu, and other arts. In the sections of iai and yawara he even achieved menkyo kaiden. He continued to increase his level, visiting many of my acquaintances who are koryū bujutsu teachers throughout Japan over the course of his study, in an effort to deepen his knowledge still further. Nowadays, even in Japan there are many imitation koryū bujutsu, but even more than many Japanese people, Serge Mol is able to distinguish the true from the false. He has put his entire heart into this masterpiece, and I believe that this book will be of great value to many people.

Grandmaster Tanaka Fumon

Kobudō hachidan

Koden Enshin Ryū Kumiuchi Kenden, 11th sōke

Honmon Enshin Ryū Iai, Suemonogiri, Kenpō, 4th sōke

Kukishin Ryū 19th sōke

Tenshin Hyōhō Sōden Kukamishin Ryū 19th sōke

Hontai Takagi Yōshin Ryū, sōke dairi

Kotō Ryū, sōke dairi

Bokuden Ryū, sōke dairi

Shindō Tenshin Ryū (Tenshin Koryū), sōke dairi

Shindenfudō Ryū, sōke dairi

Asayama Ichiden Ryū, sōke dairi

FOREWORD

First of all, I would like to thank Serge Mol for the way that he devoted the springtime of his life to mastering bujutsu in Japan. I am delighted to see his years of training and research culminate in the publication of this fine book.

In Japan we have events called koryū bujutsu enbukai (traditional martial arts demonstration meetings), where various koryū bujutsu schools from all over the country gather to demonstrate their skills. At one such enbukai, I had just finished demonstrating my style, Katayama Hōki Ryū Jūjutsu, when a person holding a video camera addressed me in grammatically correct and clear Japanese. That person was Serge Mol, a Belgian living in Japan. He asked if it would be possible for him to visit my dōjō. As a rule I usually refuse, but from the fire in his eyes I could feel his passion for true koryū jūjutsu, unaffected by the currents of history, and this was sufficient for me to immediately allow him to visit my dōjō. I say "visit," although the distance from where he lived to my house in Yamaguchi Prefecture is around 400 kilometers. At first he was to come just once to observe, but soon, using the bullet train, he began to visit on a regular basis in order to study.

In Japan, long-standing custom holds that a teacher faced by a musha shugyōsha (person making a warrior's pilgrimage) who exhibits this kind of spirit offers the warrior the hospitality of his house and makes his dōjō available for the warrior's pursuit of knowledge. So I guided Serge Mol in the Japanese way and, as a result, by the time he was ready to return to Belgium, he had progressed to the level of Katayama Hōki Ryū Jūjutsu Menkyo. At that time he appeared on television in a program entitled "Aoi Me no Musha Shugyō" (The Warrior's Pilgrimage of a Blue Eye [i.e., Foreigner]), and his descriptions of his experiences greatly surprised Japanese viewers.

In the modern period, the world has become much smaller, and this has brought numerous benefits, but also fears that many countries will lose their individuality and become homogenous. Since Japan is an island nation that

underwent a long period of isolation, it was still an underdeveloped country, when it first began to internationalize some 130 years ago. In order to protect itself from European colonial policies, it was necessary for Japan to adapt and to build its national strength quickly. From that period on, ideas indigenous to European civilization were admired in Japan, and the tendency for Japanese people to devalue their own culture set in. Since at the start of the modern period the bushi, or warrior, class was also abolished, the decline of koryū bujutsu from that point was inevitable.

The forces of decline were furious, and today there are few ryūha that still teach koryū bujutsu. The techniques that were developed and passed on through the ages in Japan have also been affected by societal changes and have gradually been altered in keeping with the currents of the time. For example, in an era when swords were no longer used, there was also no longer a need to fight empty-handed against opponents armed with swords; techniques that had originally been used against someone armed with a sword were adapted for use against opponents attacking with their fists. Also, at the start of the Meiji period in the late nineteenth century, which was a period of chaotic change, there were people who developed new techniques which they quite wrongly called koryū bujutsu, and branches of their schools still exist today. This is by way of saying that in Japan, too, it has been very difficult to discern which are the true classical or traditional styles.

Nowadays Japan is overwhelmed by Western influences, and the Japanese appear to have lost much of their identity. If most people were asked, "What part of you is Japanese?" they would have difficulty answering. On many occasions I have been surprised by Serge Mol's conduct and philosophy, which is often more Japanese than that of many Japanese. I am impressed with the content of this book, its high quality, and the level of understanding it evinces throughout. *Classical Fighting Arts of Japan* portrays Japanese jūjutsu in a correct light, while also introducing Japanese culture to the world, and it is a splendid publication. As a Japanese, I would like to express my heartfelt appreciation for Serge Mol's efforts.

Grandmaster Nakashima Atsumi

Katayama Hōki Ryū Jūjutsu Sōke
Fifty-seventh-generation inheritor, Tenjin Myōshin Ryū

INTRODUCTION

The fierceness of the Japanese warrior and his fighting arts have fascinated Westerners since the West first came into contact with Japan more than 450 years ago. Yet not until the late nineteenth and early twentieth centuries, could Westerners actually practice any of the Japanese martial arts. Jūjutsu was one of the first—perhaps even the very first—of these to be taught in the West.

But soon Kanō Jigorō's jūdō began rapidly to gain popularity in Japan. And in the West too a number of jūjutsu practitioners, encouraged by their instructors, switched to Kano's jūdō, which, although based on older jūjutsu schools, was considered at the time a more "scientifically structured system." Other Western jūjutsu dōjō went their own way, even incorporating Western ideas into their systems, thus laying the foundations for some of the modern jūjutsu styles. Now Western martial arts enthusiasts can choose from a wide range of Japanese martial arts. Jūdō, aikidō, and karate, as well as kendō, iaidō, jōdō, and kyūdō are some of the more modern martial art forms, known collectively as budō, that can be practiced in the West. These budō forms were, however derived from older systems, which in Japan are presently known as bujutsu (martial arts), or as koryū bujutsu (classical martial arts), terms that emphasize the difference between the old and new systems. Over the years, as budō practitioners have "matured," they have felt the need to explore the origin of their arts. This has led to increased interest in the older martial arts. Aikido enthusiasts have rediscovered aikijūjutsu, and some kendōka have felt the need to learn iaidō to complete their perspective of the way of the sword. Iaidōka have rediscovered koryū iaijutsu. Modern-day ninjutsu practitioners have also been inspired to explore classical jūjutsu.

Traditional martial arts, as practiced in the ancient bujutsu ryūha, were interwoven. Precisely because of the close association between jūjutsu and other traditional martial arts, this book will be of interest to practitioners not only of jūjutsu but also of modern arts such as judō and aikidō, and older disciplines including iaijutsu and kenjutsu.

The first Japanese to introduce jūjutsu to the West is unlikely to have foreseen the great popularity the art would enjoy there by the beginning of the twenty-first century. It is difficult to calculate just how many people practice jūjutsu worldwide, but the number is enormous. Admittedly, it is the modern forms that tend to be organized into federations and therefore are more widely practiced. The traditional systems, by nature, tend to stay more on their own. As is the case with the majority of traditional Japanese martial arts, most of the traditional jūjutsu systems cannot be practiced in the West. But remarkably enough, those that can be usually attract more students there than in Japan.

Despite the great popularity of jūjutsu, little accurate information about its history is available in languages other than Japanese. The main objective of this book is to provide the reader with an insight into the history of jūjutsu and of the various jūjutsu styles. Using as a point of departure the elements that eventually led to jūjutsu's conception, the book traces the different factors that contributed to the art's development.

Japan's transformation from a closed feudal society to the rapidly modernizing and Westernizing society of the Meiji period (1868–1911) brought major social changes, including the abolition of the samurai warrior class. Because the history of Japan's classical martial arts—jūjutsu included—was inextricably bound to that of the warrior class, the book's discussion is limited to those jūjutsu styles that were founded before the Meiji period, or to those schools that are legitimate continuations of the pre-Meiji schools. Therefore, schools founded after 1868 are not covered, although some of them, technically, are very similar to the jūjutsu schools of the Edo period (1603–1867). Likewise, modern styles created in the West are not discussed. I do not wish to denigrate these modern jūjutsu styles. My aim is merely to make a clear distinction between "modern jūjutsu" and "traditional jūjutsu"; in Japan the older jūjutsu styles are often referred to as "koryū jūjutsu."

In the West jūjutsu is often mistakenly thought of as the invention of just one man. However, jūjutsu's genesis was in fact the result of many influences. The schools were widely varied, although most are unknown in the West. This volume introduces a significant number of these jūjutsu schools and, whenever available, includes authentic illustrations of their founders or photographs of their old manuscripts. Regretfully, the discussion of certain schools is limited to just a few lines, as information available on them was very scarce; not all schools or manuscripts have withstood the test of time equally well.

Historical research is not an exact science, and various sources give different

interpretations of the same material. This book is the result of several years of research. It is based mainly on original Japanese source material, including modern Japanese texts, Meiji-period books, and Edo-period manuscripts of the various jūjutsu schools. In addition to these written sources, I was very fortunate to have opportunity to speak at length with the present-day grandmasters of some of the more important jūjutsu styles.

I would like to thank my publisher and all those who have in various ways contributed to the realization of this work. I am especially indebted to the following individuals:

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- My parents, for their support from the home front, and my wife's parents, in Japan, who have become like a second family to me.

FROM MYTHOLOGICAL GRAPPLING ART TO KORYŪ JŪJUTSU

Contrary to what some writers would have us believe, jūjutsu is not the invention of a single martial arts genius. Jūjutsu is the product of a long development which took place within a changing environment and to which many extraordinary martial artists contributed. Some of these people found their way into the historical records, and others into oblivion.

Change is a constant theme in Japan's long history, from the country's origins as described in Japanese mythology right up through the modern period. The history of its martial arts also traced a long arc from ancient times through the Edo period. Whereas in the Nara period it was language and the arts that flourished, the Heian period also gave birth to a proud bushi, or "warrior," class. This class managed to increase its power still further in the tenth and eleventh centuries. Later, the demand for martial skills peaked during the Muromachi period, first in the Nanbokuchō period, which saw the struggle between the Northern and Southern courts, and again in the Sengoku, or Warring States, period, when the country was plagued by decades of war caused by rival warlords. The relative peace of the Edo period contributed to the decline of the samurai class, especially toward the end of the period, or the late nineteenth century. Accordingly, martial arts skills declined as well.

A broad-ranging historical discussion is beyond the scope of this book, and would not provide insights into the development of jūjutsu or the various jūjutsu-like systems that have their own stylistic features and names. However, historical detail directly relevant to the development of the Japanese martial arts in general will be introduced. This chapter will focus briefly on the development of the early Japanese grappling arts, before offering a more accurate definition of jūjutsu.

THE GRAPPLING ARTS

The history of grappling (hand-to-hand combat) is known to be very old, and the earliest written Japanese source that indicates the existence and application of grappling techniques (though the techniques are admittedly of a rather fantastic nature) is at the same time one of the very first written chronicles of Japan. This chronicle, the *Kojiki*, recounts the mythical creation of the Japanese archipelago and dates back to A.D. 711.

A reference that is more interesting from a historical perspective can be found in the *Nihongi*, which was written around A.D. 720. The following passage, which describes an event that took place in the seventh year of the Suinin reign (23 B.C.), is taken from W. G. Aston's translation:

7th Year, Autumn, 7th month, 7th day. The courtiers represented to the Emperor as follows: "In the village of Taima there is a valiant man called Kuyehaya of Taima. He is of great bodily strength, so that he can break horns and straighten out hooks. He is always saying to the people: 'You may search the four quarters, but where is there one to compare with me in strength? O that I could meet with a man of might, with whom to have a trial of strength, regardless of life or death.'"

The Emperor, hearing this, proclaimed to his ministers saying: "We hear that Kuyehaya of Taima is the champion of the Empire. Might there be anyone to compare with him?"

One of the ministers came forward and said: "Thy servant hears that in the land of Idzumo there is a valiant man named Nomi no Sukune. It is desirable that thou shouldst send for him, by way of trial, and match him with Kuyehaya."

That same day the Emperor sent Nagaochi, the ancestor of the Atahe of Yamato, to summon Nomi no Sukune. Thereupon Nomi no Sukune [Figure 1-1] came from Idzumo, and straightaway he and Taima no Kuyehaya were made to wrestle together. The two men stood opposite one another. Each raised his foot and kicked at the other, when Nomi no Sukune broke with a kick the ribs of Kuyehaya and also kicked and broke his loins and thus killed him. Therefore the land of Taima no Kuyehaya was seized, and was all given to Nomi no Sukune.¹

Figure 1-1 Nomi no Sukune, the victor in what is perhaps the first recorded grappling match in Japanese history. This match of strength is mentioned in the eighth-century *Nihongi*, and is said to have taken place in 23 B.C. Note that Nomi no Sukune kicked his opponent to death, showing that atemiwaza (body strike techniques) were used in the early Japanese grappling systems. (From: *Bugei Ryūha Hyaku Sen*)



Not only is this one of the very first written Japanese sources that mentions grappling, it is probably also one of the first to illustrate the use of atemi, or body strikes! Although it is quite a long road from this match to the actual creation of what is often considered to be the first jūjutsu ryūha (school) in the early half of the sixteenth century, it is fair to say that techniques with the characteristics that would come to be associated with jūjutsu were already in use long before the term was invented. A number of systems provided the ingredients for what later would be called jūjutsu. The name itself probably came into common use only from the seventeenth century.



DEFINING JŪJUTSU

Quite often jūjutsu (柔術) is referred to as “the gentle art,” “the art of softness,” or “the art of pliancy,” based on the simple translation of the characters “jū” (柔) and “jutsu” (術). “Jū,” which can also be transcribed as “yawara,” means gentleness or softness, as well as suppleness and flexibility; “jutsu” can be translated as art or technique, and also as skill.

These translations are not incorrect, but they do not say much about the actual technical aspects of jūjutsu. Moreover, many writers draw the wrong conclusions when defining jūjutsu, describing it as “an unarmed method of self-defense by which a stronger attacker is overcome through the effective use of his own force against him.” This definition is, however, both inaccurate and incomplete. Another popular but incorrect definition is “an unarmed system of self-defense, used to overcome one or more armed or unarmed opponents.”

Some popular misconceptions

According to one theory, the character “jū” is most likely derived from a passage in the ancient Chinese military treatise, the *San-Lue* (*San Ryaku* in Japanese), which dates back to the Chinese Spring and Autumn period (722–481 B.C.). The passage in question states “Jū yoku sei gō” (柔能制剛) or “Softness controls hardness well.” This gave rise to the popular idea that in order to defeat a stronger force, a weaker force should never try to use resistance. When applied to close-quarter grappling, this was understood to mean that the weaker force should submit to being pushed or pulled, in order to nullify the attacking force. Working with instead of against an attacking force will help to unbalance an attacker and tend to make him topple over. This philosophy is difficult to dispute.

The term jūjutsu, however, was probably only first used in the first half of the seventeenth century, around the 1630s. It was likely derived from the term “yawara,” coined by Sekiguchi Ujimune Jūshin, founder of the famous Sekiguchi Ryū. There are several theories as to how Sekiguchi Ujimune Jūshin came up with the term yawara. One story,² which is apparently recorded in the *Jūshin Sensei Den*, has it that Sekiguchi Ujimune, despite his family background, was actually illiterate,³ and that although he studied several martial arts, he could not come up with a suitable name to describe his own system. Thus his employer—at the time the Tokugawa family in the Kishū Han (feudal domain of Kishū)—ordered some scholars versed in the Chinese classics to find a suitable name. They came up with the ideo-

gram "jū" (柔), the Japanese reading of which is "yawaraka"; the ending "ka" was dropped and "yawara" was kept. However, in *Kōshō Bugeisha Retsu Den*, Watatani Kiyoshi discusses the problem with this theory, and offers an alternative.⁴ According to him, the terms yawara and yawaragi, although written with different characters (和 and 和義), already existed in other systems (which will be discussed in Chapter 2). Both were derived from the verbs "yawaragu" (to soften) or "yawarageru" (to make soft). Thus he believes that Ujimune's yawara was probably derived from yawaragi, and not from yawaraka.

Whatever Sekiguchi Jūshin's source may have been, the character yawara (柔) that he used, in combination with the term jutsu (術), transcribes as yawara-jutsu (柔術), an alternative reading of which is jūjutsu.

Although a great number of Edo-period jūjutsu schools adhered to the idea of softness controlling hardness well, there were some that did not, especially among the early Edo schools. The systems of these schools were still very close to the systems used on the battlefield, which in some cases did rely on strength and brute force and did include the use of weapons. Thus the use of the character jū in jūjutsu does not imply that jūjutsu is a soft or gentle art, for some jūjutsu schools used very brutal skills to lethal effect. However, by the end of the relatively peaceful Edo period, some jūjutsu schools had lost all combat orientation. They focused instead on techniques that were applicable in peacetime situations and which in many cases were limited to defense only and stressed the idea of "victory through yielding." This concept was emphasized still more in the Meiji period when, within certain circles, attempts were made to redefine jūjutsu as a system of "physical education." Although there were a number of important female jūjutsuka in the Edo period, it was not until Meiji that jūjutsu began to attract a greater number of female practitioners. By the Taisho period, some girls' schools (such as Sendai and Tokyo's Girls Schools) had special jūjutsu classes in which girls were taught self-defense. This kind of jūjutsu was also referred to as "joshi yawara" (girls' yawara or girls' jūjutsu) or "joshi goshinjutsu" (girls' self-defense).

The first contact the West had with jūjutsu—apart perhaps from the occasional sailor who received a demonstration for some transgression committed while on leave in a Japanese port, or the diplomats, journalists, and adventurers who were living in Japan just prior to the Meiji reform and had opportunity to see jūjutsu performed as a part of official government ceremonies—was thanks to Japanese expatriates working overseas at the end of the nineteenth and early twentieth centuries. These expatriates were by no means jūjutsu "masters," and their rather limited jūjutsu knowledge (though it was impressive enough to draw the attention of

the contemporary Westerner to jūjutsu) was mainly borrowed from systems such as the Tenjin Shinyō Ryū, the Yōshin Ryū, and of course Kanō Jigorō's jūdō (itself a product of the Meiji period). These systems were peacetime jūjutsu systems and represented a very narrow range within the spectrum of existing jūjutsu schools.

The first jūjutsu "manuals" available in the West were often written by, or in cooperation with, some of these expatriate Japanese (a few even ventured into making black-and-white movies). Most works show a rather narrow repertoire of very basic jūjutsu techniques which, stripped of their historical context, are not much more than a collection of self-defense tricks, focusing on defensive situations and again emphasizing "victory through yielding" and the value of jūjutsu as a system of physical culture. Although these early works (manuals and movies) paint a limited and somewhat distorted picture of jūjutsu, they are interesting in their own right and deserve some credit for helping to spark a wider interest in jūjutsu in the West.

A more accurate definition

As we have seen, jūjutsu is quite often incorrectly defined as "a soft art," "a defensive system," or "a weaponless system." In my opinion, traditional jūjutsu can be defined more appropriately as:

A method of close combat, either unarmed or employing minor weapons, that can be used in defensive or offensive ways, to subdue one or more unarmed or armed opponents.

This definition includes two very important elements. First, the person using jūjutsu does not necessarily have to be unarmed. A bushi (warrior) would hardly ever be completely without weapons; therefore an accurate definition should not imply that a person using jūjutsu must be unarmed. It could just mean that for whatever reason one could not, or would not, resort to the use of major weapons, which for bushi would have meant sword, spear, naginata, and the like. (In Chapter 3, some of the minor weapons will be discussed in greater detail.)

Secondly, jūjutsu is not merely "defensive," as is often assumed. What is defense? What is attack? True combative systems use attack and defense to their strategic advantage. If a potential enemy could be neutralized with a viable first strike, that option would certainly have been considered in the old fighting systems. This was the case when engaged in protecting others, such as high-ranking officials.

Using jūjutsu to defend others

A lesser-known feature of jūjutsu is that the purpose of certain tactics was the protection not of oneself but of others, such as one's daimyō (lord) or other prominent individuals. This meant that in some cases one was forced to take the initiative and restrain a possible attacker even before a situation actually became dangerous. However, this had to be done in a discreet way, if possible, without causing any injury to the person restrained.

Within the confines of palace walls, and especially in the presence of high-ranking officials, strict etiquette had to be observed in order to protect both the officials and their guests. Brisk movements were to be avoided at all times, as such movements could be interpreted by a retainer as a possible threat. If a guest inadvertently breached etiquette or made any sudden or unexpected gestures, he was immediately restrained until his intentions could be known. It should be kept in mind, though, that some of the guests were of high rank themselves, and if a guest was injured as the result of the actions of a retainer's misinterpreting some gesture, that could mean severe loss of face for the guest and the host (or whoever employed the retainer), in some cases with very serious consequences indeed. If, on the other hand, a mistake was made but no injuries were caused, the matter could be brushed aside with the necessary apologies. There are several ryūha that included these restraining techniques in their curriculum (for instance in Katayama Hōki Ryū's Koshi no Mawari, Yagyū Shingan Ryū's Gyoï Dori, and Asayama Ichiden Ryū's Taijutsu Chi no Maki). However, when seen outside the context of protection explained above, some of these techniques may seem at best rather strange, and at worst unimpressive or unrealistic, especially by modern-day martial arts practitioners who have little knowledge of the distinctive traits of Japanese culture and society, past or present. Nevertheless, the fact that some of these techniques still exist in certain ryūha is very interesting from a historical perspective.

The fact that the very first techniques of Katayama Hōki Ryū's koshi no mawari are not intended for use in self-defense, but rather as means of protecting a lord, underscores the importance the school's founder must have placed on them.



a



b

Figure 1-2 Katayama Hōki Ryū Koshi no Mawari "za hanare," shown in an old densho (school manuscript). This technique subdues a potential attacker who is preparing to stand. (From a Katayama Hōki Ryū emokuroku)

Za hanare (Figure 1-2) is the first technique in the suwariwaza part of the Katayama Hōki Ryū Koshi no Mawari curriculum.⁵ From a modern point of view, the technique is perhaps obsolete. However, it was not designed to impress, but to be effective without causing permanent harm to the recipient. The aim was to immediately subdue someone who had breached etiquette by preparing to stand up, and who therefore posed a threat to the feudal lord seated before him. One



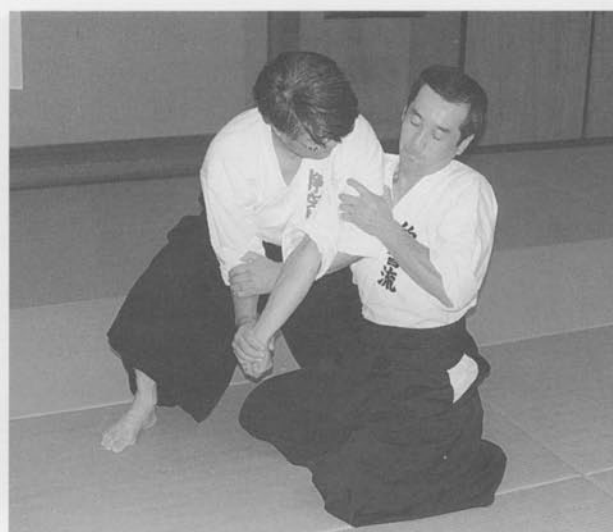
a-1



b-1



a-2



b-2

Figure 1-3 The same technique, Katayama Hōki Ryū Koshi no Mawari "hittate," is shown in a densho (school manuscript) and in photographs. In this technique, a seated person is seized. (Photographs courtesy Nakashima Atsumi)

of his legs would immediately be seized and jerked backwards, dragging him in the same direction and thus making him fall face-down on the floor. Preventing him from falling forward was imperative, as such a motion could endanger the lord in the event that the attacker had managed to draw a weapon.

Hittate (Figure 1-3) is a technique in which a seated guest was seized by the person sitting next to him and forcibly removed from the premises.



a



b

Figure 1-4 Katayama Hōki Ryū Koshi no Mawari "ganseki otoshi" is a relatively aggressive means of stopping an attacker. (Photographs courtesy Nakashima Atsumi)



c

Ganseki otoshi (Figure 1-4) was a more aggressive way to stop an attacker. The attacker's wrist is seized and almost simultaneously he is hit with atemi to the neck. Next he is pushed to the floor quite forcefully, and restrained.

Hanshin (Figure 1-5) involved a retainer stopping and controlling a guest whose behavior or action posed a threat to the lord. Note that the potential attacker had to be neutralized while also preventing him from using his wakizashi (short sword). In fact his own weapon was used to restrain him. To further limit the risk to the lord, the attacker was quickly turned away and disarmed.

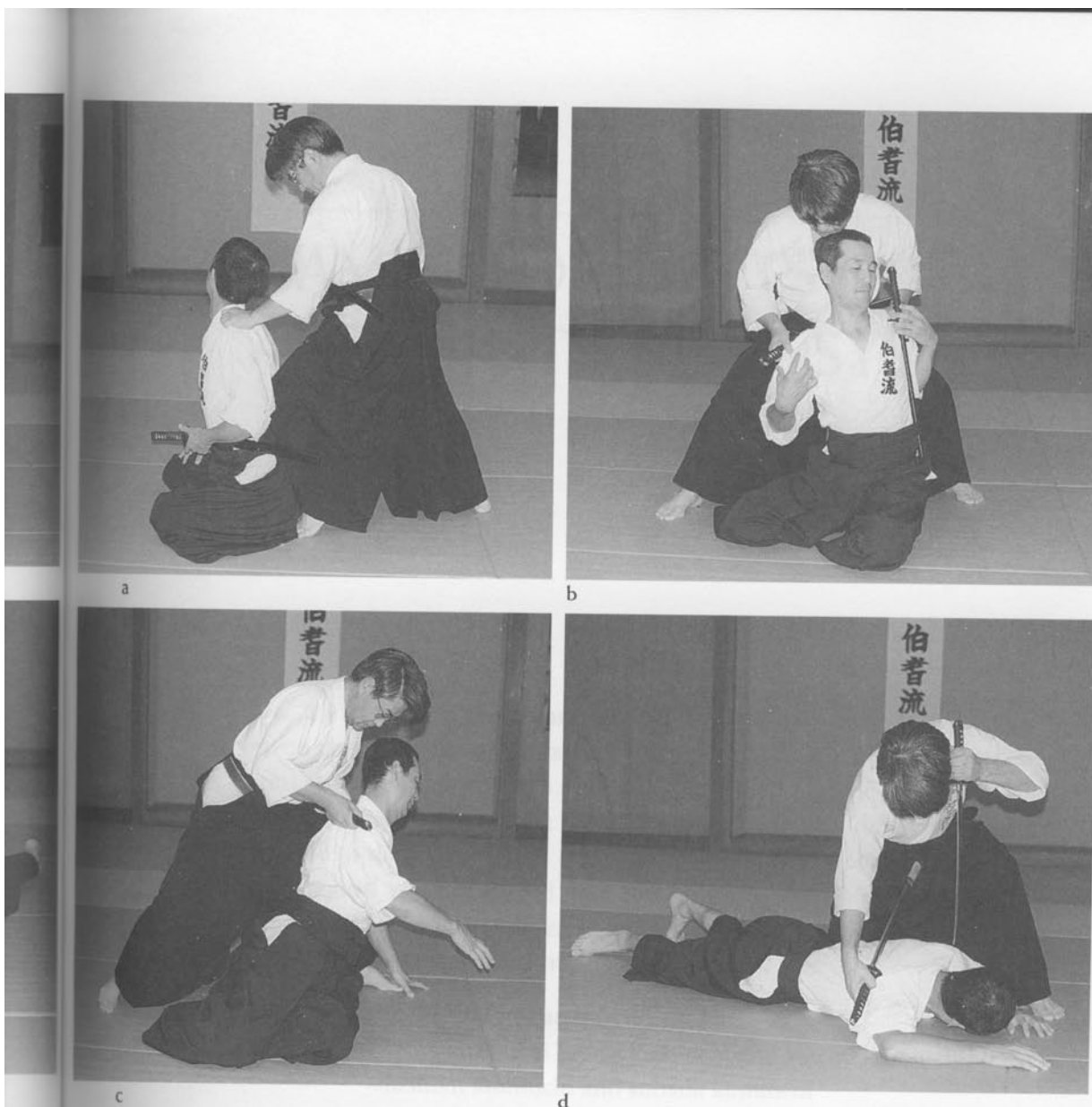


Figure 1-5 Katayama Hōki Ryū Koshi no Mawari “hanshin,” in which a potential attacker is subdued and disarmed. (Photographs courtesy Nakashima Atsumi)

These techniques—trivial as they may seem—were very important in an era where assassination plots were the order of the day, and where the untimely death of one’s lord could very well mean one’s own death.

NAMING OF JŪJUTSU AND JŪJUTSU-LIKE SYSTEMS

Over the centuries, jūjutsu and jūjutsu-like systems (those systems that have certain characteristics of jūjutsu but that did not actually call themselves by that term) have been known by a multitude of names.¹ Stylistic differences between the combat tactics used in the numerous ryūha (schools), different philosophies, the need to distinguish one's ryūha from others, and of course the fact that the name jūjutsu was not coined until the early seventeenth century may all have contributed to the use of different terms for what is now generally referred to as jūjutsu. Some of the most commonly encountered are:

- kumiuchi, and its variants:
 - senjō kumiuchi (yoroi kumiuchi and katchū kumiuchi)
 - heifuku kumiuchi and suhada kumiuchi
- kogusoku, koshi no mawari, kogusoku koshi no mawari
- jūjutsu, yawara
- yawarajutsu, yawaragi, yawarariki
- wajutsu
- torite
- aikijūjutsu, aiki no jutsu, aikijutsu
- hade, hakuda, kenpō, shubaku
- gōhō, koppō
- kowami
- taijutsu
- jūdō

Although there are certain technical differences among some of these systems, they are all classed under the general term jūjutsu. (Later these various

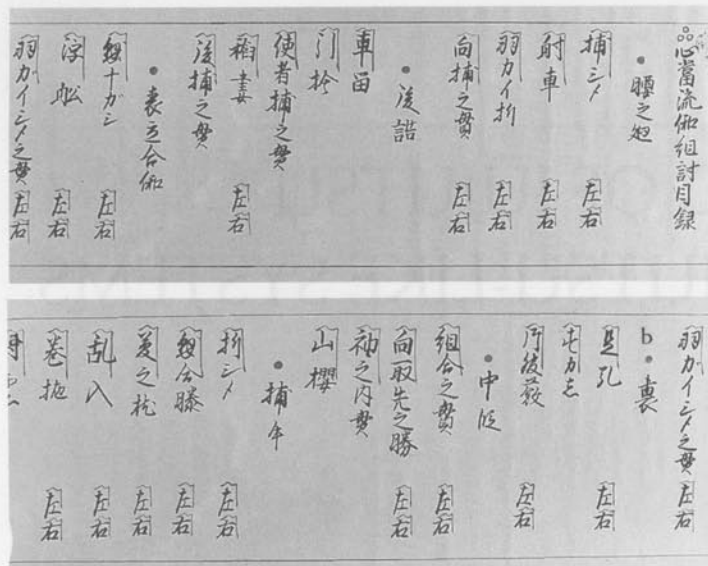


Figure 2-1 *Shintō Ryū Yawara Kumiuchi Mokuroku*. This scroll, part of which is shown here, is dated Kyōwa 2 (1802). It is particularly interesting because of its use of the non-standard character for yawara (倅). In addition it contains important terms like *koshi no mawari* and *kumiuchi*. (Author's collection)

names will be explained in the context of the ryūha that used them.)

Schools would also often use combinations of names to refer to their system, or to parts of their system. Such combined names include yawara kumiuchi, kumiuchi yawara, kumiuchi hyōhō yawara (no) jutsu, kumiuchi kenden, torite yawara, and, in the case of the Takenouchi Ryū, kogusoku koshi no mawari and kenpō taijutsu. Certain branches of the Yagyū Shingan Ryū used the combination *katchū yawara*. Thus it is not unusual to find a mix of terms in the old *densho*, or school manuscripts (for greater detail on these manuscripts, see Chapter 4). In many ryū (styles, or schools), the curriculum was divided into separate "units" displaying certain technical characteristics, and the techniques were classed in terms of these units. Over the years some schools incorporated techniques of other schools, and at the same time copied the names of the relevant sections of the curriculum. It is also possible that names that had become somewhat fashionable were then adopted by various other schools.

Figure 2-1 shows a makimono (scroll) called the *Shintō Ryū Yawara Kumiuchi Mokuroku*, which dates back to the second year of Kyōwa (1802). It is just one document that clearly illustrates the use of several terms within the same ryūha. The school in question is the Shintō Ryū, which specialized in jūjutsu, kumiuchi, and sōjutsu (spear art); it should not be confused with Tsukahara Bokuden's Shintō Ryū, which will be discussed later.

This scroll is attributed to Kōno Fujizō Kaneaki and lists a variety of terms including yawara kumiuchi, *koshi no mawari*, torite, kumiuchi, and *mutō dori*.² Most of these terms could be used to refer to individual jūjutsu-like systems, but here they all refer to sections of the school's curriculum.

ku-
ere,
rly
on-
on
no
n)



a



b



c

Figure 2-2 Fudō Chishin Ryū Hakuda "kikkō gaeshi." This technique from the Fudō Chishin Ryū, a "hakuda" system (a relatively hard jūjutsu system that uses particularly painful and dangerous techniques), is quite appropriately named "kikkō gaeshi," which translates as "turning over the tortoise shell." The opponent is lifted up backwards and then dropped on his head. When executed correctly, this technique is devastating. (Photographs courtesy Nakashima Atsumi)

CHARACTERISTICS OF JŪJUTSU TECHNIQUES

As was mentioned earlier, traditional jūjutsu was not merely a defensive art, and the curricula of jūjutsu or jūjutsu-like schools comprised a very comprehensive range of tactics, equipping exponents to face a great variety of situations.

In sharp contrast to techniques used in modern jūdō competitions, for example, classical jūjutsu techniques were not designed to score points, but to be effective for increasing one's chances of survival and allowing an opponent minimal opportunity to counterattack. Throws were applied in such a way that the combatant could break one or more of the limbs of an opponent before throwing him, and usually after the opponent had been struck with atemi (body strikes). When the opponent was then dangling in midair he was jerked down in such a way that under optimal circumstances he would break his neck, or at least seriously injure his spine, possibly in a crippling injury. Figure 2-2 provides an example of this type of technique. For obvious reasons, these techniques are prohibited in modern jūdō matches and even in modern jūjutsu.



Figure 2-3 Arm in junte position. The elbow joint is turned in such a way as to lower the risk of injury. (Photograph courtesy Nakashima Atsumi)

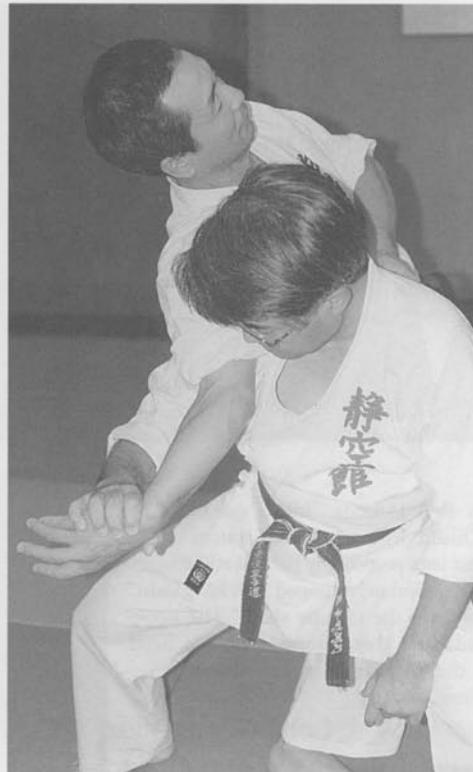


Figure 2-4 Arm in gyakute position. The elbow joint is turned in such a way that damage to the joint will be maximized when the right pressure is applied. (Photograph courtesy Nakashima Atsumi)

In jūdō, where the safety of one's partner in training or competition is a very important issue, throws such as the ippon seoi nage are applied with the arm of the uke (recipient of the force) in the junte position, for greater safety (Figure 2-3). An important characteristic of classical jūjutsu is precisely that many throws are initiated with uke's arm in gyakute position (Figure 2-4). There are also some types of throws in classical jūjutsu in which both of uke's arms are locked in gyakute position. This is not only much more dangerous, but also makes ukemi, or defensive measures, more difficult; in fact, when the technique is executed correctly, ukemi becomes nearly impossible. Figures 2-5 through 2-7 show additional throws.

Since the classical martial artist was not protected by rules when engaging in a fight, he needed very thorough knowledge of escaping and of taking ukemi to survive throws that were applied with the intention of maiming rather than scoring. Ukemi, often defined as "the art of falling," or better, as "the art of break-falling," is the method of using shock-dispersing actions to avoid injury when falling or when being thrown.

However, when a throw is executed correctly with the intention and speed to maim or even kill, as was done in fights to the death, taking ukemi was



a



b



c

Figure 2-5 Katayama Hōki Ryū "neji modoshi." Note that in this technique uke's arms are in jūji position. The right arm is crossed over the left arm, which is in gyakute position. An alternative application of this technique is to place both arms in gyakute position. (Photographs courtesy Nakashima Atsumi)

Figure 2-6 Asayama Ichiden Ryū Taijutsu "gyaku muna dori." Uke grabs tori (demonstrator of the technique) in ryō muna dori. Tori reverses the attack (hence the name, "reverse" muna dori) and immobilizes both of uke's arms before throwing uke. (Photographs courtesy Nakashima Atsumi)



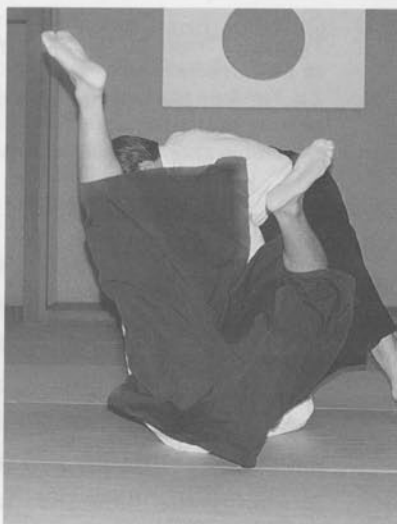
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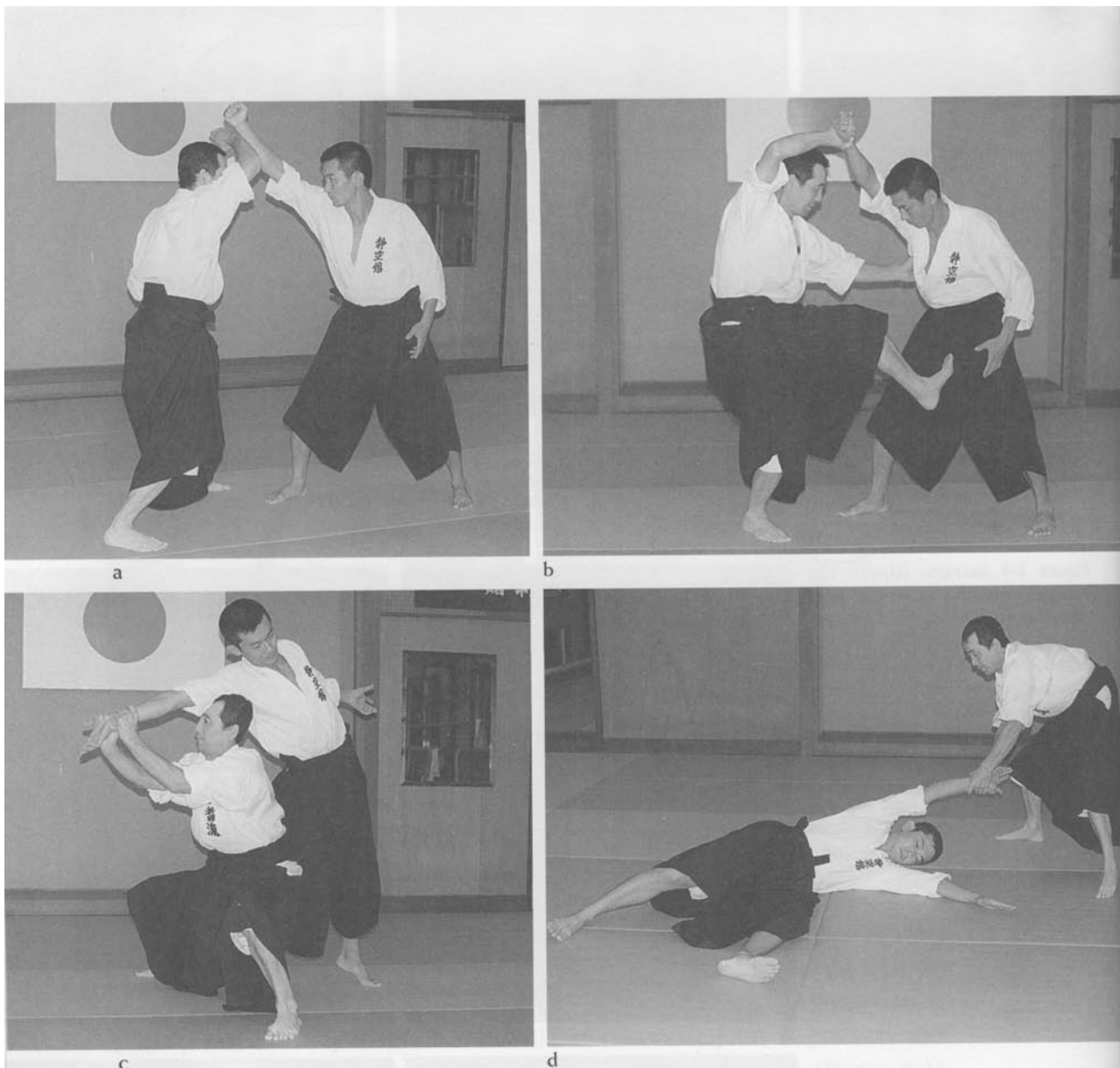
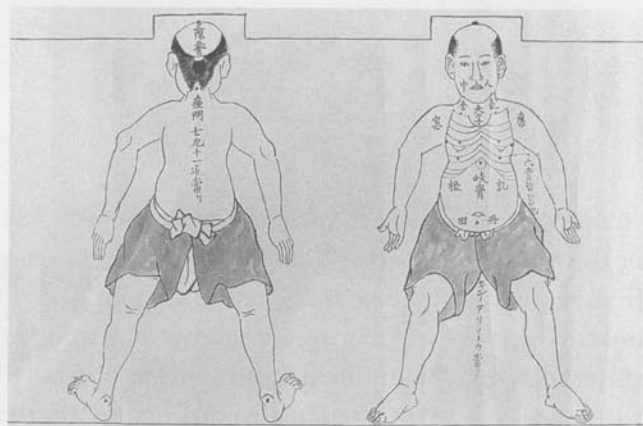


Figure 2-7 Tenjin Myōshin Ryū “yama arashi.” Techniques referred to as “yama arashi” can be found in the curricula of several schools. In the case of the Tenjin Myōshin Ryū, uke attacks with a hammer-fist. Tori here blocks the attack with his right arm, and immediately counterattacks with atemi, simultaneously kicking uke’s groin area and striking the chest area with his fist. Finally, uke’s attacking arm is reversed to yakute position, and uke is thrown. (Photographs courtesy Nakashima Atsumi)

extremely difficult, and the chances of coming out unharmed were slim. Therefore it was better to escape just before being thrown. This was done by letting the opponent—the thrower—think that he was already in control, and that he was going to be able to successfully execute his throw. Then, a split second before being thrown, the skilled jūjutsuka would almost certainly attempt to use an escape technique and counterattack.

Since the alternative was death, some of these escape techniques were very extreme, even requiring one to sacrifice a hand or an elbow, or to dislocate a

Figure 2-8 Kyūsho. Illustration from an Edo-period martial arts scroll showing some of the kyūsho (vital points that could be attacked). Unfortunately the scroll provides little explanatory text. (Author's collection)



shoulder. An even more difficult and dangerous method required one to escape while being thrown. In practical terms, escape and ukemi were both matters of only split seconds.

A throw would seldom be finished as in a jūdō match where a point is awarded when the victim of the throw has landed on his back. In a classical encounter, where points were of no consequence, nothing would be left to chance; a throw would be followed up with another technique. Needless to say, some ryūha came to specialize in equipping exponents to escape throws just before the actions were initiated. Failure to remain on guard and to follow up on a throw could be very costly, as an opponent who had successfully escaped the devastating effect of a throw or had managed to take proper ukemi would almost certainly get up and counterattack.

In traditional jūjutsu there was no such thing as a "prohibited move." Tactics that could be employed included grappling (kumi), throws (nage), techniques for limiting the negative effect a throw could cause to the body (ukemi), restraint (osae), locking the joints (kansetsuwaza), choking (shimewaza), and attacking the vital points of the body (kyūsho or tsubo) with body strikes (atemi) such as kicking (keri), thrusting (tsuki), and hitting (uchi). Figure 2-8 depicts kyūsho.

Resuscitation techniques

To compensate for all the potentially deadly force, many traditional jūjutsu systems also included resuscitation methods. One name given to these methods is kappō ("methods of life," "life methods," or "resuscitation methods"). Since the killing techniques were known as sappō ("methods of killing" or "killing methods"), the application of both methods is known as kassappō (literally, "resuscitating and killing methods") or sakkappō (literally, "killing and resuscitating methods").

The resuscitation methods were very useful, especially for dealing with

"training accidents" or for reviving someone who had passed out after being hit or thrown in a challenge. Some teachers very pragmatically warned students to remain on guard when resuscitating someone, as the supposed victim might only have been feigning injury, and might turn on an opponent who came closer to help. One of the first rules was to observe the victim's vital signs from a distance and, when checking from closer up, to first immobilize the victim by sitting on his arms.

Tactics emphasized by different systems

The aforementioned tactics and methods could be applied under slightly different names and, in different ryūha, greater or lesser emphasis could be placed on certain tactics. Emphasis on particular tactics can be as revealing or unique as a fingerprint, giving hints as to the origin of the style or of some of the style's components.

In general, systems such as kumiuchi, yawara, jūjutsu, taijutsu, koshi no mawari, and kogusoku tended to emphasize grappling, throwing, locking, and choking. Capturing and restraining were the main focus of torite and hobaku (binding of an overpowered opponent). Kicking, thrusting, and hitting were stressed in such systems as kenpō, koppō, hade, hakuda, and shubaku.

The following is an introduction to these systems and to the tactics and techniques that typified them.

KUMIUCHI

When written in kanji, kumiuchi has two variants (組討 and 組打). In either combination, the word can be used as a general term referring to grappling as an autonomous combative system or, as is seen in the densho of several jūjutsu ryūha, as a specific term for a certain specialization within the curriculum. An example of the latter use is the *Shintō Ryū Yawara Kumiuchi Mokuroku* (refer to Figure 2-1).

By the beginning of the Kamakura period (1192), kumiuchi had already become an indispensable part of a warrior's training; not surprisingly, the origin and mainstay of the earliest jūjutsu ryūha was the battlefield type of kumiuchi. In kumiuchi, exponents lock onto one another in a symmetrical way, known as yotsu gumi (Figure 2-9). This position serves as the starting point for one's



Figure 2-9 Two warriors in armor grapple. This section of an old print depicts a scene from the *Zen Tai-heiki*, of Watanabe no Tsuna capturing Shōgun Tarō Yoshikado. The way both parties lock onto each other is very similar to yotsu gumi. (Author's collection)

technique. One approach is for a combatant to try to unbalance the opponent. Another is that while both opponents are locked together in yotsu gumi, trying to unbalance each other, one of them releases his grip in order to grab either his own dagger or that of his opponent. Depending on which leg was forward and which arm outward, the positions could also be referred to as *migi kumi* or *hidari kumi*. This method, so characteristic of *kumiuchi*, is found in both grappling in street clothes and grappling on the battlefield. In battlefield grappling in particular the opponent would be finished off with a dagger. Alternatively



a



c



b



d

Figure 2-10 Hōki Ryū Koshi No Mawari “yotsumi nage” (shown in the illustrations) and “yotsumi kiri” (in the photographs). A number of techniques of Hōki Ryū Koshi no Mawari start from the yotsu gumi (yotsumi) position. These techniques are derived from battlefield grappling. (Courtesy Nakashima Atsumi)



e

one might try to break the opponent's neck or other limbs. The following section discusses some main characteristics of battlefield grappling.

The illustrations in Figure 2-10 shows yotsumi nage, and the photographs show yotsumi kiri; both are techniques of Hōki Ryū Koshi no Mawari.

Senjō kumiuchi (Yoroi kumiuchi/Katchū kumiuchi)

Battlefield grappling is referred to as senjō kumiuchi (戦場組討) or alternatively as kassen kumiuchi (合戦組討). Since warriors were fully clad in armor, called yoroi or katchū, these grappling systems are also called yoroi kumiuchi or katchū kumiuchi. Naturally, the practical execution of these techniques was strongly influenced by changes in battlefield tactics and, even more importantly, changes in the type of armor that was used.

The ō-yoroi worn by high-ranking warriors of the Heian period (794–1191) was designed mainly for mounted combat (particularly archery), and was rather heavy and clumsy, seriously restricting a warrior's movements once he had dismounted. Only primitive grappling could be done in this kind of armor, and even this required great physical strength. A lighter armor from the same period was the haramaki (armor worn around the body, which was fastened under the right arm), worn by foot soldiers. During about the Nanbokuchō and Muromachi periods the ō-yoroi was replaced by the lighter haramaki and the dōmaru. The dōmaru, a type of scale armor which wrapped around the body and like the haramaki was fastened under the right arm, was also equipped with a sujikabuto (ribbed helmet) and sode (shoulder guards).

The big breakthrough, however, took place during the Warring States period (late fifteenth through late sixteenth centuries), with the development of the so-called tōseigusoku, or "modern armor." This relatively lightweight cuirass, fitted with guards for arms and legs, was easier to move around in, allowing the effective use of technically more "refined" grappling skills such as ude kujiki ("arm breaking" or "arm crushing"), ashi-garami ("leg entanglement"), and even nagewaza (throwing techniques).

Use of atemi in battlefield grappling

Those grappling tactics that were specifically developed for use on the battlefield in general tended to put only a secondary emphasis on atemiwaza (body-strike techniques). When resorting to grappling techniques, the primary goal of



Figure 2-11 Old print depicting a scene from the *Zen Taiheiki*, illustrating the use of hobaku.

an armor-clad warrior was to throw himself upon his opponent, unbalance him and subsequently throw him down. The fight would then continue on the ground until the enemy's head was taken. In the event that the enemy was to be brought in alive, he could be tied up using hobaku (binding) techniques (Figure 2-11).

The fact that the fighting parties were completely covered in armor made the use of atemi to vital points very impractical. However, this does not mean that atemi was discarded altogether. Most points were protected by the armor,



Figure 2-12 Atemi in armor. The space between the helmet and the protective mask was one of the few places that could be attacked with atemi.

but atemi to less protected areas of the body was no doubt also used (Figure 2-12). In fact certain tactics were specifically developed to attack these less protected areas. While grappling with an enemy, exponents in most cases attempted to insert a heavy-duty dagger, called *yoroi dōshi* or “armor piercer,” through certain areas of the opponent’s *yoroi* (for more details on this weapon, see pages 31–32). Thus, while engaged in *yoroi kumiuchi*, it was important to prevent the enemy from using his dagger while at the same time using one’s own dagger effectively.

When fighting with a sword, atemi could be delivered with the *kabutogane* (pommel of the hilt of the *tachi*, or slung sword), the *kojiri* (protective cap on the butt end of the sword’s scabbard), the back of the sword, or even the *saya* (scabbard). When using weapons such as the *yari* (spear) or *naginata* (polearm weapon, with a curved blade at one end), atemi could be delivered with the shaft or with the *ishizuki* (the metal cap on the butt end of the *yari* or *naginata*).

Using the weight of the armor

Striking or kicking the protected areas of the body with fists and elbows or knees and feet had little effect, other than possibly unbalancing the enemy. However, one effective way of attacking protected areas of the body was to use body weight. Since a full suit of armor could easily weigh, depending on the type worn, between twenty-five and thirty-five kilograms, a warrior could use this extra weight and simply drop down on a thrown or fallen enemy. Although the opponent’s armor would not be penetrated, some types of armor could be seriously crushed, causing breathing problems or, under ideal circumstances, severe internal injuries.



Figure 2-13 An exponent of the Enshin Ryū demonstrates one example of a defensive position that could be taken after falling backwards while clad in armor. The legs can be used to kick away an opponent, and the tachi (slung sword) can be used to parry an incoming attack or to counterattack.



Figure 2-14 Breaking the neck. One way to dispose of an enemy clad in armor without resorting to weapons was to snap his neck.

A warrior who was on the ground would prevent an enemy from dropping onto him by pulling up his legs against his chest and subsequently kicking his antagonist away. (The defensive posture in Figure 2-13 shows another way of keeping an opponent at bay.) Especially when wearing armor, getting up quickly once one had fallen also required special skill—a skill that is still taught in some ryūha.

Using the combined weight of the enemy's own body and armor, an opponent could be unbalanced and, if the terrain was suitable, dropped onto natural obstacles such as large stones—again causing his armor to become dented (and possibly causing injury to the organs).

Neck breaking and suffocation

Moving him into an "uncomfortable" position was just one of the tactics used to overcome an opponent. Some interesting tactics were to break the enemy's neck using the weight of his own kabuto (helmet), or grabbing and squeezing his menpō (face protector), if he was wearing one, in such a way as to place pressure on his chin, jaw, and nose, causing breathing difficulties. (Figure 2-14 shows such a neck-breaking technique.)

Jūjutsu techniques such as "shikoro gaeshi" ("reversing the shikoro [helmet neckguard]") and "kabuto gaeshi" ("reversing the kabuto") are reminiscent of some of the techniques used in yoroi kumiuchi.



Delivering the final blow

Regardless of the tactics used to overcome an enemy, the coup de grace would usually be given with the heavy-duty dagger known as yoroi dōshi (the blade itself is shown in Figure 2-15, and its use is depicted in 2-16). With its sturdy blade construction and shape (either minimally curved or straight), it was specially designed for stabbing and piercing, allowing any weak points in an opponent's armor to be fully exploited. As was the case with the tachi, the yoroi dōshi was basically worn on the left side of the body, although its cutting edge faced upwards (some yoroi dōshi were moroha, or double-edged).

Being able to reach one's dagger, or the enemy's for that matter, could mean the difference between life and death in the critical last stage of close combat. It must have been a particularly distressing experience when a warrior who had not yet managed to draw his dagger, found himself unable to reach it, being pinned down by an enemy who was about to cut his throat. To improve their chances, some warriors carried several daggers. Some works on the subject mention a type of dagger called metezashi.³ The metezashi was a yoroi dōshi mounted so that the kurikata (cord knob of the scabbard) was on the side opposite that of a normal mounting. This was because the metezashi was developed to be worn edge up, but on the right side of the body.

"Sword grappling"

One system derived from battlefield grappling, and which implies the use of daggers, is kogusoku koshi no mawari (小具足腰之廻), often abbreviated to kogusoku (小具足) or koshi no mawari (腰之廻). This term was first used in this context in 1532 by Takenouchi Hisamori, founder of the Takenouchi Ryū. (In another context, kogusoku also refers to a certain type of light armor.) Details of kogusoku koshi no mawari will be discussed in Chapter 6, in the section on the Takenouchi Ryū.

One style, the Enshin Ryū, also included what is referred to as kumiuchi kenden (組討剣伝), a style of grappling best described as armed grappling (the literal translation being "sword grappling"). Its exponents used their long swords (in the case of the Enshin Ryū, even the extra-long battlefield swords known as nodachi)⁴ when engaged in close-quarter combat, whereas in other systems, such as kogusoku, long swords would be abandoned in favor of short swords or daggers, when the distance became too small to use them in an

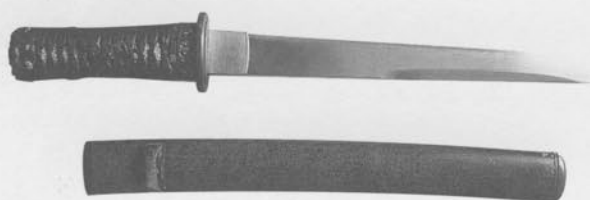


Figure 2-15 Yoroi dōshi. This heavy-duty dagger has a sturdy blade with little or no curvature; the design is well suited to stabbing and piercing. (Author's collection)



a



b



c

Figure 2-16 Moving in for todome. The difference between victory and defeat, or life and death, could depend on small details. If he had been a fraction faster, the party on the left could have attempted to slash at his adversary, who in this sequence already has his yoroi dōshi on his opponent's arm. After having taken control of his opponent's sword arm, the party on the right moves in for todome. Todome (止命) literally means "to stop life," and is an act of both victory and mercy.

orthodox kenjutsu (sword fighting) fashion. In some respects, kumiuchi kenden can be seen as a system used in the transitional phase between kenjutsu and kumiuchi. Some technical characteristics of Enshin Ryū's kumiuchi kenden are provided in the section in Chapter 7 on that ryūha.

It is clear that battlefield grappling was not an unarmed tactic, and that in many cases the body movement of the yoroi kumiuchi or katchū kumiuchi forms, especially in the earlier systems, was very different from those grappling systems that were developed in the more peaceful times of the Edo period.

Figure 2-17 shows a dynamic Edo-period print illustrating a battlefield grappling scene.

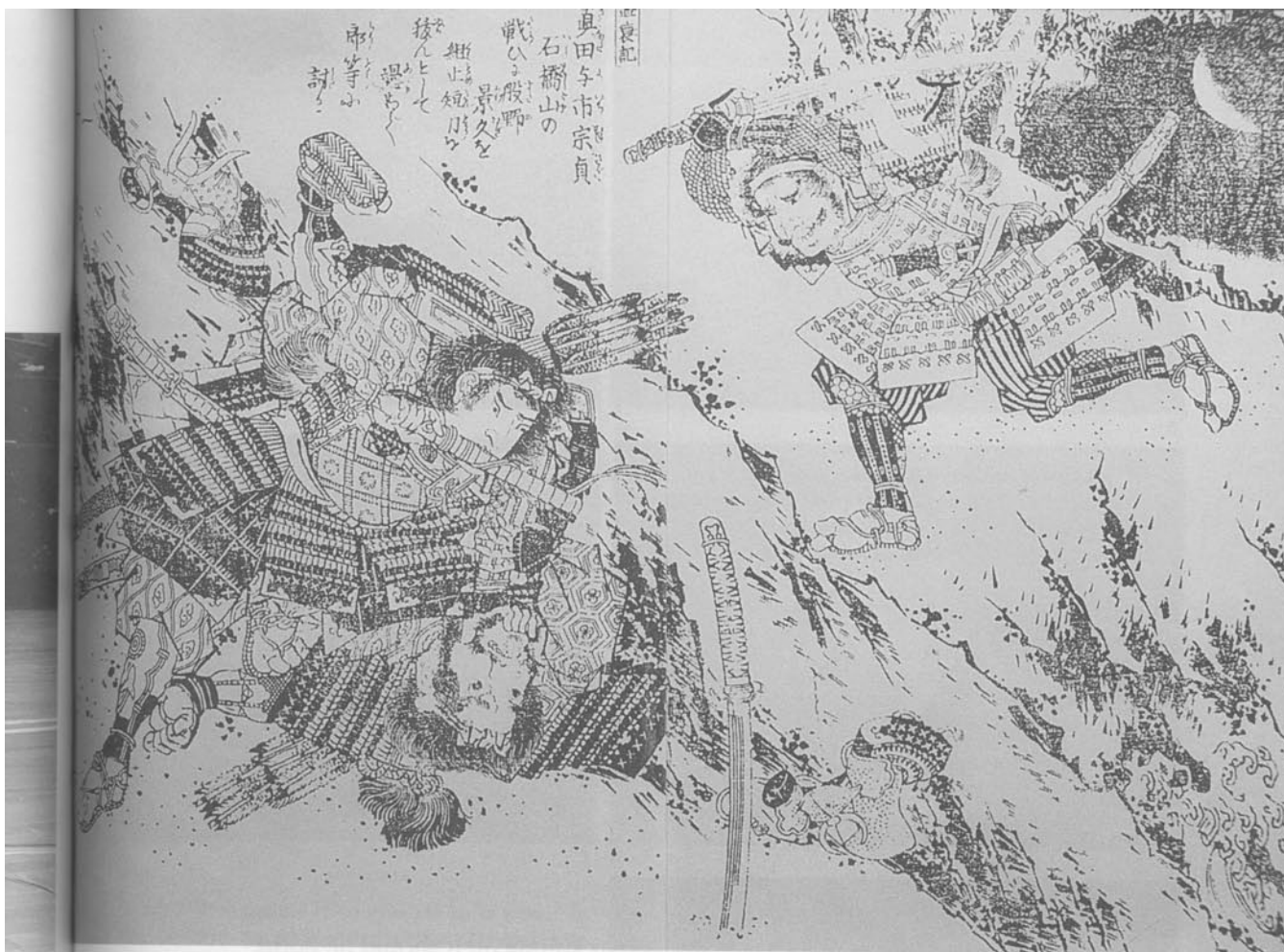


Figure 2-17 Grappling on the ground. An Edo-period print depicting a scene from the *Seisuiiki*, a chronicle about the Genpei Wars. Sanada Munetada Yoichi is about to take the head of Matano Kagehisa, while a warrior from Kagehisa's side comes to the rescue. This print clearly illustrates the necessity of working swiftly when grappling on the battlefield, because of the possibility that a third party could intervene. Note how Munetada uses his body weight, having strategically planted his left knee near Kagehisa's throat and his left foot on Kagehisa's biceps. Using his left hand to push down on his opponent's chin, Munetada holds the scabbard of his dagger with his teeth and prepares to draw the blade. Kagehisa, on the other hand, is grabbing Munetada's left hand with his right hand, while trying to kick him away. (Author's collection)

Heifuku kumiuchi (Suhada kumiuchi)

The heifuku kumiuchi or suhada kumiuchi styles of grappling were not designed for fighting on the battlefield, and they are mostly, but not entirely, a product of the Edo period. Heifuku kumiuchi can be interpreted as grappling in ordinary clothing. The grappling would be performed while wearing the everyday street clothing of that time; for a samurai this was a kimono and a hakama (divided skirt, traditionally worn by samurai). For official occasions the samurai attire was the kamishimo, which consisted of a winged jacket (kataginu) of stiffened hemp, and a matching hakama, worn over a kimono.

The fact that normal clothing was worn allowed a wider use of atemijutsu, attacking the kyūsho (vital points). However, as was the case with yoroi kumiuchi,



a



b



c

Figure 2-18 Katayama Hōki Ryū “oshi tome.” Here both parties are sitting in seiza. The moment the party on the right attempts to draw his wakizashi, he is stopped and disarmed, using a technique called oshi tome. (Photographs courtesy Nakashima Atsumi)

atemi was only of secondary importance in heifuku kumiuchi. It should be borne in mind that a samurai was hardly ever completely unarmed. Indoors he would wear the wakizashi (short sword), or the more practical tantō (dagger). While walking or traveling he would carry his daishō, a pair of swords consisting of one long and one short sword.

The basic concern, when relying on jūjutsu-like techniques to fight an opponent armed with a sword, was to prevent the opponent from drawing his sword in the first place. This could be done by taking control of his hands, and especially his right hand, which was used to draw the sword, or by hindering his taisabaki (body movement). One way of restricting the enemy's taisabaki was to prevent him from using his tsuka (hilt of the sword) or his saya (scabbard) or both, thus making it nearly impossible for him to draw the sword. The person so restricted, on the other hand, could try to counter these tactics with a number of techniques that would either enable him to draw the sword after all or to control his opponent in another way.

Tactics aimed at restraining an opponent who is about to use his sword, as well as counter-tactics to be used by the swordsman, were quite often both included in the curriculum of a single school, and are found in the curricula of a great number of jūjutsu schools. Some of these techniques are illustrated on the following pages (Figures 2-18 through 2-22).



a



b



c



d

Figure 2-19 Katayama Hōki Ryū "ate kojiri tome." In this sequence, the party sitting on the right makes an attempt to grab the other's tsuka. The party on the left responds and counters, finally immobilizing his opponent with the opponent's own sword. (Photographs courtesy Nakashima Atsumi)



e



Figure 2-20 Armlock applied with the opponent's own sword. Enshin Ryū sōke Tanaka Fumon demonstrates how to subdue an opponent with the opponent's own sword after preventing him from drawing it. Note how the tsuba (sword guard) is used to apply pressure.

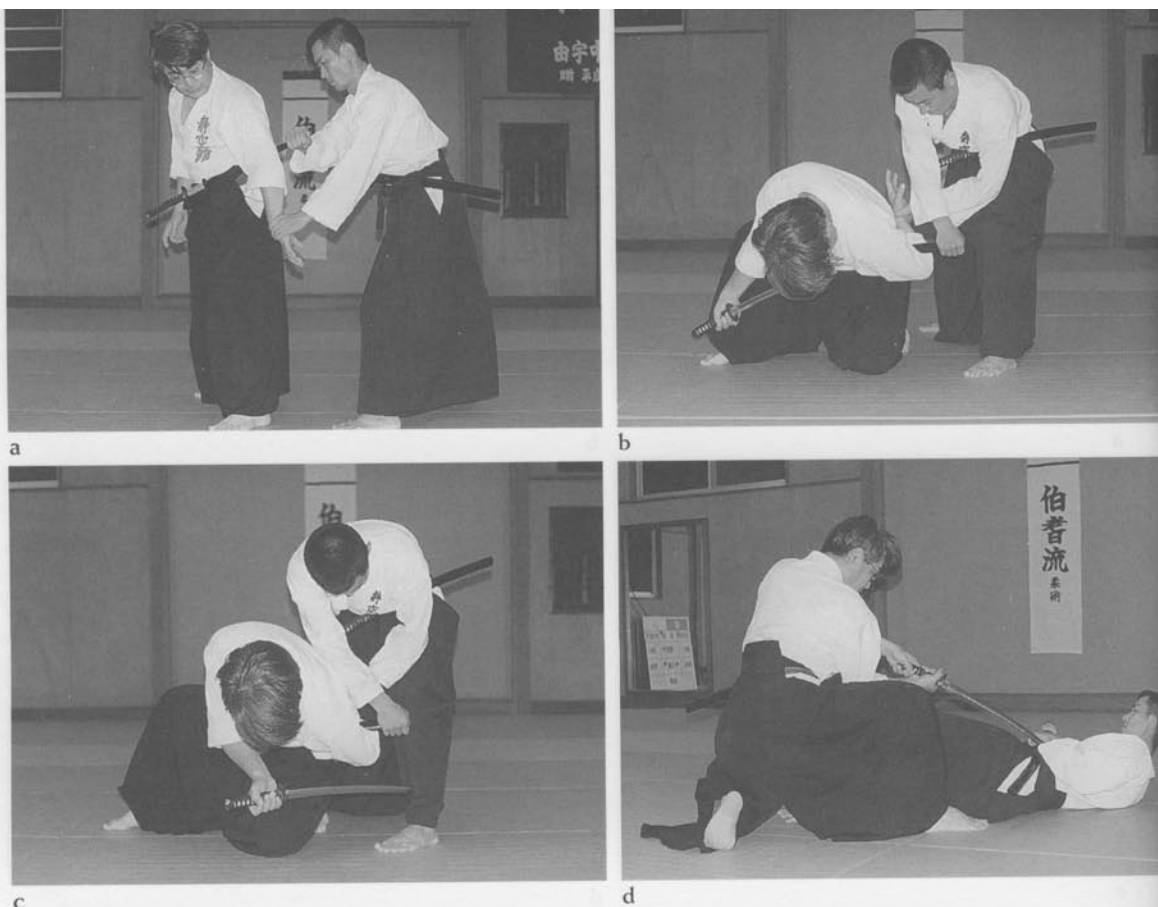


Figure 2-21 Katayama Hōki Ryū “kojiri gaeshi.” Nakashima Atsumi (at left), sōke of Katayama Hōki Ryū Jūjutsu, demonstrates how to avoid being immobilized with your own weapon. (Photographs courtesy Nakashima Atsumi)

Disarming techniques

When defending oneself against an opponent who had managed to draw his sword, it was necessary to prevent him from using it effectively. Many ryūha include techniques, known as *mutō dori*, that are used to disarm an opponent whose sword is drawn. The one who does the disarming does not have a sword, or chooses not to use it, hence the name *mutō* or “no sword.” (Figure 2-23 provides an example.) Some schools also use the term *shiraha dori*, which literally means “live blade catching.”

Although *mutō dori* was widely used in the Edo period by those wearing everyday street clothes, the technique probably originated on the battlefield. It is believed that *mutō dori* techniques were used by Shinkage Ryū founder Kamiizumi Ise No Kami Nobutsuna (Figure 2-24). Based on his extensive battlefield experiences, Kamiizumi Ise No Kami devised ways to snatch away the enemy’s sword when he himself was without a sword. Depending upon the situation he would use a tree branch, or stones, and hurl them at his opponent, before hitting him with his *tegatana* (sword hand). Yagyū Sekishūsai Muneyoshi, founder of the Yagyū Shinkage Ryū, had studied under Kamiizumi

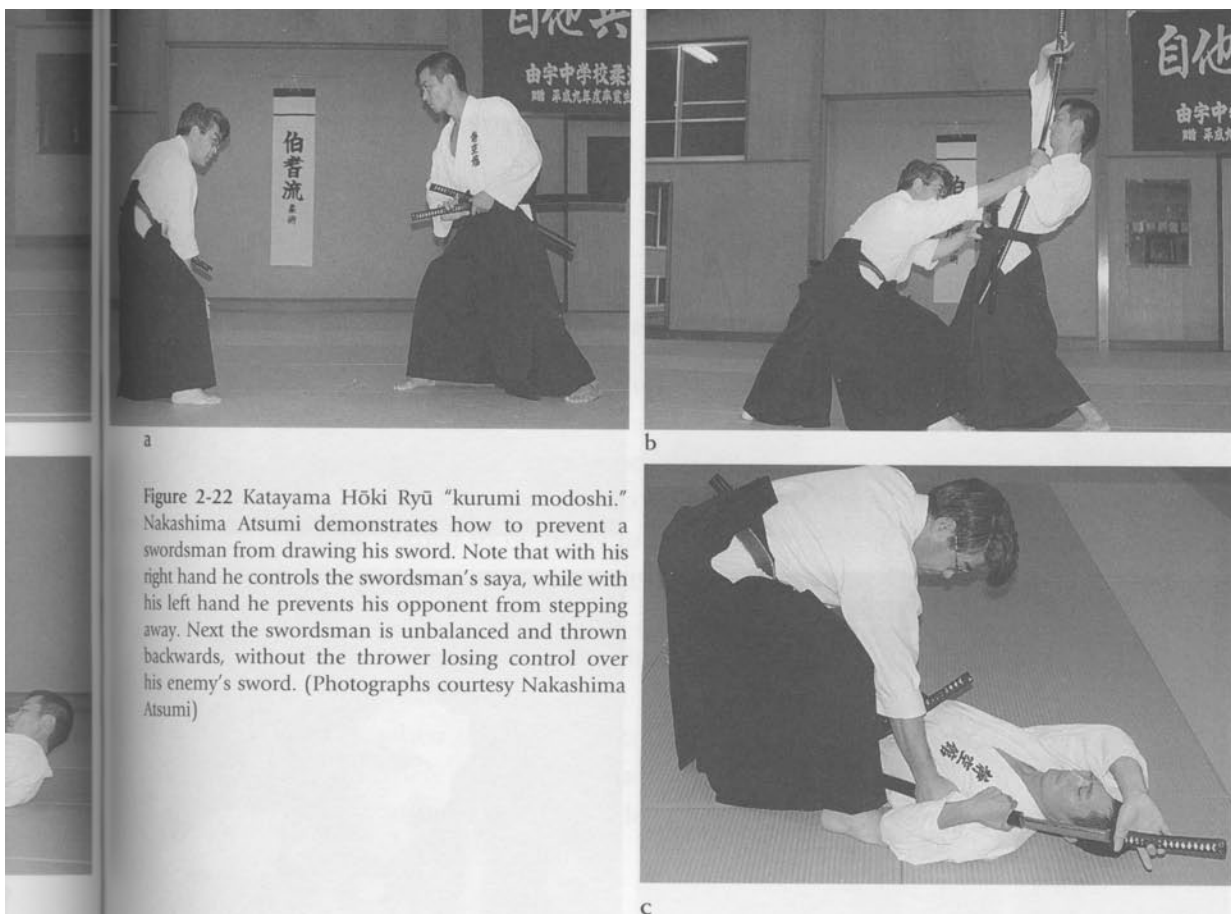
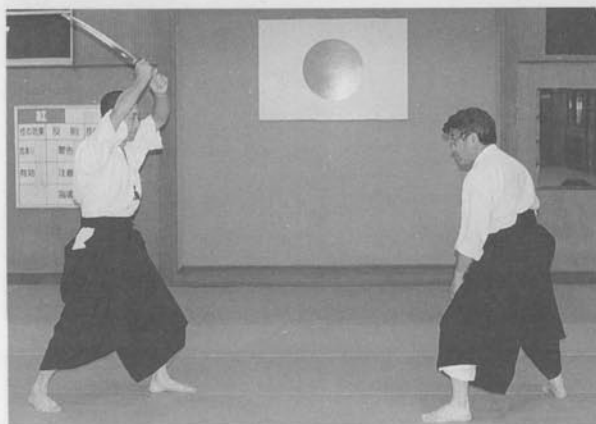


Figure 2-22 Katayama Hōki Ryū "kurumi modoshi." Nakashima Atsumi demonstrates how to prevent a swordsman from drawing his sword. Note that with his right hand he controls the swordsman's saya, while with his left hand he prevents his opponent from stepping away. Next the swordsman is unbalanced and thrown backwards, without the thrower losing control over his enemy's sword. (Photographs courtesy Nakashima Atsumi)

Ise No Kami, and also experimented extensively to develop mutō dori techniques. One story illustrating Sekishūsai's mutō dori skills involved Tokugawa Ieyasu.⁵ Ieyasu had invited Sekishūsai to his Kyoto residence in Takagamine, and attacked him there with a bokutō (wooden sword), but Sekishūsai used mutō dori techniques and swiftly overcame Ieyasu. Ieyasu must have been rather impressed because he offered Sekishūsai two hundred koku and invited him to become the martial arts instructor of the Tokugawa family.⁶ Sekishūsai, who at that time was sixty-eight, declined on the grounds of his age, but offered his fifth son, the twenty-four-year-old Munenori in his place. It was the same Yagyū Sekishūsai Muneyoshi that influenced Fukuno Shichirōemon Masakatsu and Oguri Niemon. Both men are credited with having developed their own jūjutsu-like systems, and made a name for themselves in the first half of the seventeenth century.

Facing a swordsman unarmed required not only great skill but also a lot of nerve. Since, practically speaking, there was no guarantee that these techniques would work against a skilled swordsman, certain exponents secretly used kakushibuki (concealed weapons) to improve their chances of survival.



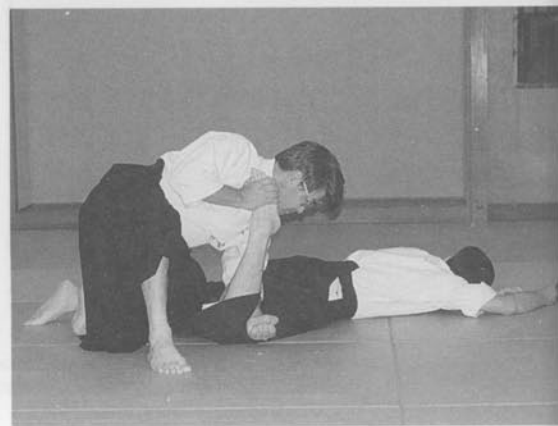
a



b



c



d

Figure 2-23 Mutō dori. Unarmed versus short sword. (Photographs courtesy Nakashima Atsumi)



Figure 2-24 Kamiizumi Ise No Kami Nobutsuna. This seasoned warrior, who founded the Shinkage Ryū, was not only an excellent swordsman but also a pioneer of mutō dori. (From *Musha Shugyō Junroku no Den*)

Techniques starting from a sitting position

Another characteristic feature of the traditional jūjutsu systems is the use of techniques that start from a sitting position. Depending upon the school, techniques of this kind would be known as "idori," "iai," or "suwariwaza." A warrior, whether he was indoors or outdoors, standing, sitting or lying down, always needed to be ready to deal with a possible threat or attack. In the early eighteenth century Yamamoto Tsunetomo expressed the following view:⁷

If one makes a distinction between public places and one's sleeping quarters, or between being on the battlefield and on the tatami [mat], when the moment comes there will not be time for making amends. There is only the matter of constant awareness. If it were not for men who demonstrate valor on the tatami, one could not find them on the battlefield either.

The notion of awareness and preparedness under all circumstances was no doubt familiar to warriors before the Edo period. Fighting techniques that started from a sitting position were almost certainly not Edo-period innovations either. However, one development that must have taken place in a relatively peaceful environment was the conception of fighting techniques starting from the sitting position known as seiza. Grappling systems that were developed for use on the battlefield, where bulky armor was worn, never used techniques that began from seiza. Armor made it virtually impossible to sit seiza or to get up from that position. If it became necessary to take a low posture—for example, when sneaking up on the enemy's position to gather information or scanning an area for possible enemies at night, one could crouch down.

It is not clear just when seiza became popular, but it was, and still remains an important element of Japanese etiquette. Perhaps having guests wait in seiza for a long time before actually receiving them was one way for a clever feudal lord to limit the risk of suddenly being attacked by a guest with questionable intentions. Compared to other methods of sitting, seiza does not really allow quick movements. Moreover, no matter how its proponents praise seiza for its beneficial effects on the spine, or how used one is to sitting in seiza, the legs will at some point become numb. This is inevitable, as the posture interrupts normal circulation to the legs. What better way to prevent a possible attack than to immobilize a potential attacker before he can make his move?

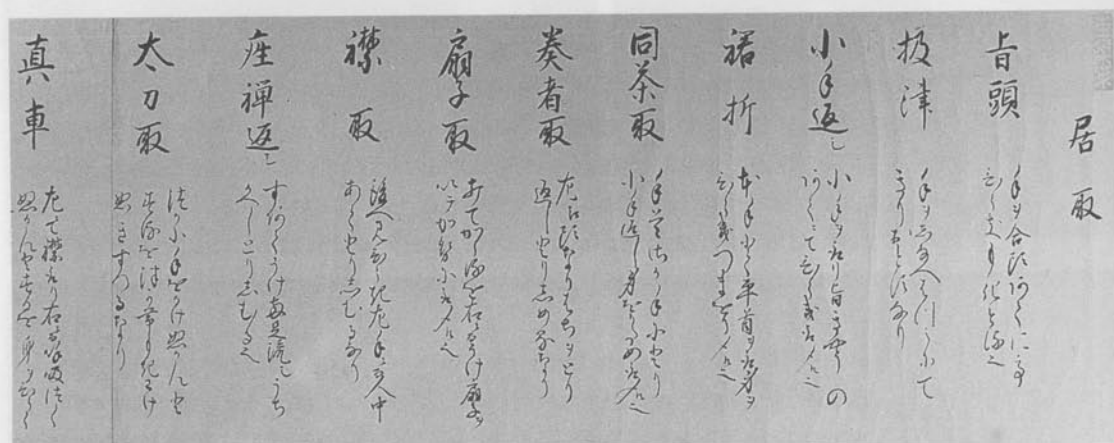
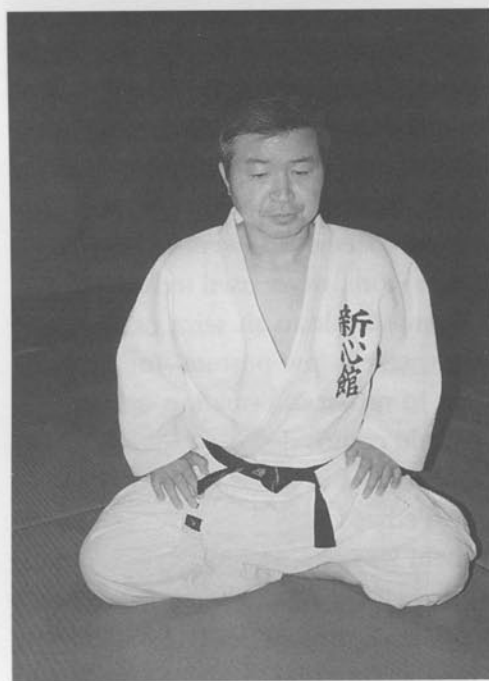


Figure 2-25 Yagyū Ryū Hichūden idori section. This part of the Yagyū Ryū Hichūden scroll is about the school's idori, or sitting techniques. (Author's collection)



a



b-1



b-2

Figure 2-26 In photo a, Sekiguchi Yoshio demonstrates the sitting style used in the Sekiguchi Ryū. Note that the right leg is not tucked under the buttocks, as it would be in seiza. The drawings in b-1 and b-2 appeared in the *Jūjutsu Gokuh Shinden*, a Meiji-period book about the Amau Ryū, a branch school of the Sekiguchi Ryū. The Amau Ryū focused mainly on kenjutsu and iaijutsu, but also included jūjutsu. Note that the way of sitting, as used in the school's jūjutsu section, is very similar to that of the Sekiguchi Ryū.

Seiza was a way of sitting indoors, and whatever the true reason for its invention, a great number of schools that were developed in the Edo period included techniques starting from seiza as part of their curriculum. Figure 2-25 shows a reference in a school's scroll to sitting techniques.

The sitting style used in the Sekiguchi Ryū and some of its branches is noteworthy (Figure 2-26). This style is still very close to the way of sitting while wearing armor, but already tends toward being seiza. The Sekiguchi Ryū, founded in the 1630s, or early Edo period, contains elements typical of the older, pre-Edo fighting systems that were more battlefield-oriented, as well as elements that are more typical of heifuku kumiuchi. The Sekiguchi Ryū provides a window into the transitional period in which fighting systems changed from battlefield fighting styles to peacetime styles.

A shift in combative orientation

Most of the jūjutsu systems developed in the Edo period were heifuku kumiuchi systems. Some early Edo-period schools, especially those founded by warriors with practical combat experience, still showed a very pragmatic and effective approach, and included techniques suitable both for combat on the battlefield and for peacetime situations. In these more pragmatic jūjutsu schools, the nucleus of the curriculum was jūjutsu, but instruction was also given in the use of various weapons. However, the peace experienced in the Edo period gradually eroded the warriors' skills, and some of the schools that were founded near the end of the Edo period perhaps lacked real substance, and were no longer suitable for battlefield combat. Some jūjutsu schools that started out as real combative systems for warriors gradually shifted their focus and became peacetime fighting systems. A new type of jūjutsu appeared, the so-called "commoners' yawara."

Commoners' yawara

"Commoners' yawara," known in Japanese as shomin yawara or ippan yawara, obviously belonged to the group of heifuku kumiuchi. Shomin yawara, as the name suggests, was developed for, or by, common people, usually those with little or no martial arts training. It had a limited field of application and focused mainly on unarmed fighting. This is quite logical—first, because commoners

were not allowed to possess the weapons with which samurai needed to be familiar and, second, because commoners had no use for techniques that could only be mastered with years of rigorous training since for them, unlike samurai, martial training was not a part of their daily routine. Techniques were often such that they could be used in ordinary self-defense situations, such as street fighting. Because the techniques were for the most part defensive in nature, these fighting arts were also referred to as "goshinjutsu" (art of self-defense).

Although it is debatable whether the techniques would have worked on the classical battlefield where exponents fought in armor, the shomin styles were not altogether useless.

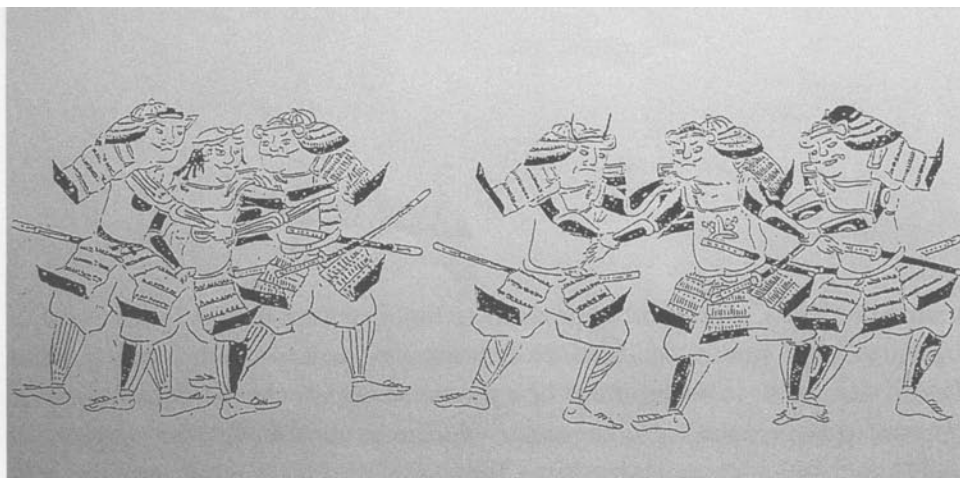
Many manuscripts of schools that taught commoners were written in the phonetic writing system, to make them more easily understandable to their readers. Densho of the Nagao Ryū, originally a very combative system for warriors and later adapted for peacetime fighting, also include drawings showing what seem to be commoners restraining attackers with such ordinary tools as ladders. Other schools, such as the Tenjin Myōshin Ryū, include techniques in which one simultaneously kicks an attacker in the groin and hits a kyūsho located under the opponent's sternum, a very direct and effective approach. The same school also uses very painful kansetsuwaza (techniques for locking the joints), and also instructed how to defend against sword attacks.

As was mentioned, commoners were not allowed to carry swords, so they sometimes employed shikomibuki, or concealed weapons (for more detail, see Chapter 3), which were usually daggers disguised as ordinary utensils.

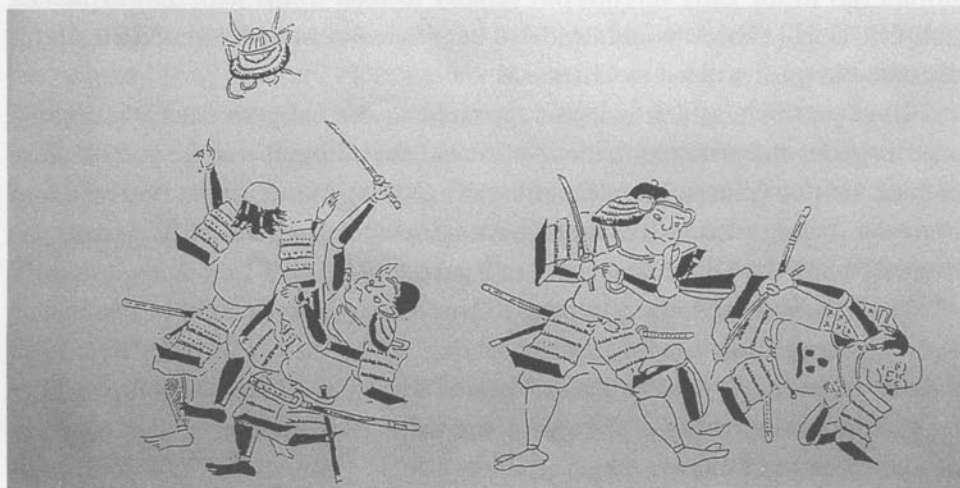
Compared to the martial arts used by warriors, shomin yawara may have appeared primitive, but the techniques of some schools were not ineffective, and may have worked well in the kinds of situations that townspeople encountered.

YAWARA, YAWARAGI, AND YAWARARIKI

In the manuscripts of some ryūha, the character "jū" appears on its own, without "jutsu"; in these cases it is used to mean jūjutsu, but it should be read as "yawara." As was mentioned in Chapter 1, Watatani Kiyoshi believes that the name yawara may have been derived from terminology used in older jūjutsu-like systems. However, these older systems were not necessarily independent jūjutsu schools, but were more often part of sōgō ("composite") bujutsu schools, instructing in the use of several martial arts.



a



b

Figure 2-27 *Musō Jikiden Ryū Emokuroku*. Scroll illustrations from *Jikiden Ryū Yawara*, also known as *Musō Jikiden Ryū Yawara*, showing combatants dressed in armor. (Illustrations courtesy Tanaka Fumon)

One early system that used the term yawara was the *Musō Jikiden Ryū*. The origin of *Musō Jikiden Ryū*'s yawara (和), also called yawaragi (和義), was *katchū kumiuchi* or *yoroi kumiuchi*. *Iizasa Chōisai Ienao*, founder of the *Tenshin Shōden Katori Shintō Ryū*, was an expert in *Musō Jikiden Ryū Yawaragi*. (Scroll illustrations from *Musō Jikiden Ryū*'s yawara are shown in Figure 2-27.)

The *Tsutsumi Hōzan Ryū* was one of the earliest *ryūha* to focus on the use of *yoroi kumiuchi*. In several of its *densho*, reference is also made to yawara, but it is written with two characters (和良).

At least one branch of the *Yagyū Shingan Ryū* is known to have used the character 軟.

Technically speaking, the yawara (和) preceding the Edo period was very combative, probably did not differ much from the *katchū kumiuchi* or *yoroi kumiuchi* used on the battlefield, and as such was almost certainly not a completely

unarmed system. Many yoroi kumiuchi techniques were devised in the heat of battle. Perhaps yawara was already a more systematic and advanced form of katchū kumiuchi. However, from descriptions in some schools' densho, yawara appears to be very similar to kogusoku, which uses short swords and daggers.

Fukuno Shichirōemon Masakatsu, founder of the Fukuno Ryū, used the term yawara (和) in the early seventeenth century to refer to his Ryōi Shintō Yawara (良移心当和). His school would later also be referred to as Ryōi Shintō Ryū, and is discussed in greater detail in Chapter 6.

The Seigō Ryū, which likewise appeared in the early seventeenth century, used a special character (和) that was also read as yawara. It was the combination of hito, or nin (person/people), and yawara (wa) into a single non-standard character. Other schools that must have adopted this character later were the Jōzen Ryū and the Shintō Ryū (refer to Figure 2-1).

The term yawarariki (和力) was used by Nishizawa Jinzaemon of the Muteki Ryū, a Matsushiro domain branch school of the Sanwa Muteki Ryū (also known as Sanwa Ryū). The Sanwa Muteki Ryū, a seventeenth-century school that instructed in the use of the sword and the naginata, also included a section of jūjutsu-like techniques, which it referred to as yawara. The "riki" in Muteki Ryū's yawarariki can mean "strength." So some alternative meanings could be "strength of yawara," or "strength in yawara."

In the first half of the nineteenth century, Kaneko Yoshihira Masatake, an exponent of the Muhyōshi Ryū and an expert with the kodachi (short sword), also used the term yawaragi to describe his system, but he used the kanji 柔気. Kaneko's yawaragi was a combination of jūjutsu and battlefield kumiuchi.

WAJUTSU

An alternative reading for the character yawara (和, derived from yawaragu, to soften, and yawarageru, to be softened) is "wa." When the word is read this way, it has a different meaning. From the densho alone it is not always clear whether the character should be transcribed as wajutsu or yawarajutsu, and regardless of the meaning of the character used, in some cases they seem to have been used interchangeably. However, "wa" can mean peace or harmony, and thus the combination "wajutsu" (和術) can be translated as "art of peace" or "art of harmony." These translations, though, are not to be taken as literal or exact, and they say nothing whatsoever about the technical aspects of the system.

The term wajutsu was used by Oguri Niemon, founder of the Oguri Ryū, a school created in about 1616, to describe a jūjutsu-like system. The Oguri Ryū was a combatively sound system that Oguri Niemon developed by drawing on his extensive battlefield experience, and was in fact a sōgō bujutsu system. However, an important part of the ryūha's curriculum consisted of jūjutsu-like techniques referred to as "wajutsu" (和術).

Oguri Niemon Masanobu was born in Mikata in Tenshō 10 (1582). He was the son of Oguri Mataichi Nobuyasu, who was employed by Tokugawa Ieyasu (the first of the Tokugawa shoguns). From a very young age Niemon is said to have studied under Yagyū Sekishūsai Muneyoshi. He received the gokui (mysteries, or secrets, of the art) of ken (sword) and yari (spear) from Muneyoshi. But according to another story he was a student of Debuchi Heibei, who was himself a student of Yagyū Munenori. Oguri Niemon took part in the Battle of Sekigahara as well in the "winter" and "summer" battles of Osaka. His battlefield experience made him realize the importance of kumiuchi.

After the Battle of Osaka, Niemon, together with Tsuruga Washinosuke, went to Nagasaki and developed a new system. Part of this system was kumiai kumiuchi (forty-five techniques). These techniques were also referred to as katchū den ("armored teachings") and musha dori ("warrior capturing") and are part of the Oguri Ryū Wajutsu. From Genna 2 (1616) they began teaching this new ryūha. The omotewaza of Oguri Ryū was in fact sword technique; wajutsu was the urawaza. (Omotewaza means literally "outside techniques," "surface techniques," or "exterior techniques," but, in this context, refers to techniques that a school was known to teach; urawaza or "inner techniques," "hidden techniques," refers to techniques that schools showed only to insiders.) In the ninth year of Genna (1623) Yamanouchi Tadatoyo, the Lord of Tosa, invited Niemon to teach his system in Tosa. It was here that a great number of students would join this ryūha. Niemon is said to have instructed three generations of Tosa lords and received an income of 200 koku. The tradition was continued by Asahina Enzaemon, Niemon's successor. Because of the close link to Tosa, Oguri Ryū was sometimes also referred to as Tosa Han Wajutsu (wajutsu of the Tosa domain). A number of manuscripts of the Oguri Ryū have been preserved, some of which include drawings of the system's grappling techniques.

One minor branch school of the Oguri Ryū was the Oguri Shin Ryū, which was also a wajutsu system. This school was founded by Watanabe Kanjūrō Narikatsu, a samurai of the Kochi domain. Narikatsu was a student of the third head, Watanabe Kiyōdayō Toshishige, and he became wajutsu shihan ("master") in

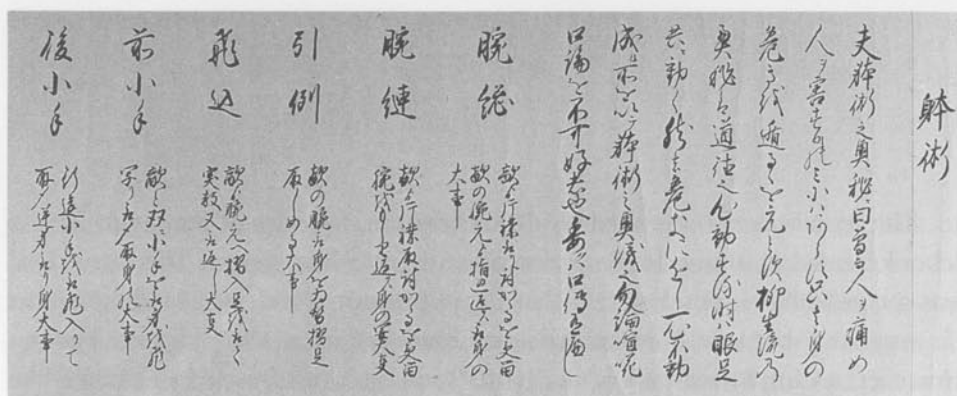


Figure 2-28 The taijutsu section of the Yagyū Ryū Hichūden scroll. Note the use of the characters 躰術 for taijutsu. (Author's collection)

Kyōhō 6 (1721). Narikatsu was succeeded by his grandson, Watanabe Shinemon Masakatsu.

One more jūjutsu school that used wajutsu was the Horikuchi Ryū, which was active in the Yato domain.

TAIJUTSU

Another term that appeared in the seventeenth century was taijutsu, or "body art." Technically speaking, taijutsu does not differ much from orthodox jūjutsu, and it was probably not much more than another name for jūjutsu.

Schools that still use the term include Asayama Ichiden Ryū, Nagao Ryū, Shindenfudō Ryū, and Yagyū Shingan Ryū. A closer look at these extant taijutsu schools shows that although each school has its own distinctive characteristics, taijutsu techniques in general are not different from jūjutsu techniques. Study of the various old densho also makes it apparent that the names used for these taijutsu techniques are similar to those used for jūjutsu techniques. The *Yagyū Ryū Hichūden no Maki* also contains a section dealing with taijutsu (Figure 2-28).

Not all these schools used the same character to write taijutsu, and it is possible to see various combinations in old texts. Currently, taijutsu is usually written using 体術. In the *Yagyū Ryū Hichūden no Maki*, 躰術 is used. Other possibilities are 體術 and 胎術. The latter is rather unusual; it is used by the Hinokami Chokumei Ryū and the Hinokami Shintō Ryū.

TORITE

The use of the term torite (捕手) predates that of jūjutsu (as used by Sekiguchi Jūshin) by about one hundred years, as it is thought to have first been used in

the early half of the sixteenth century by Takenouchi Hisamori, founder of the Takenouchi Ryū. The story recounting the origin of this school's torite can be found in the *Takenouchi Kei Sho Kogo Den* (for more information, see the section in Chapter 6 on the Takenouchi Ryū). Two of the better-known systems that use the term torite are the Araki Ryū and Musō Ryū.

The term torite combines toru (捕 catch, arrest, capture) with te (手 hand). One interpretation of the term is "to catch the hand(s)" and another is "catching hand." The main aim of torite was capturing and restraining an opponent, whether he was armed or not. Torite tactics differ from jūjutsu as we have come to understand it in the West (as merely defensive) in that the torite exponent often had to take the initiative to restrain an opponent before the latter took any direct offensive action himself. In order to be successful, it was best to catch an opponent when he was slightly off-guard. In torite techniques, distraction and the element of surprise play important roles. An opponent could be distracted by being handed a seemingly harmless object such as a tray or a drink. The moment the opponent extended his arm to take the object, he would be seized and thrown down onto the floor, if possible facedown (but any way that would allow the torite exponent to maintain control over him would do.) Alternatively, if the opponent was a little reluctant to take the object, or the distance was still a little too wide, it could be thrown in his face, before an attempt was made to restrain him.

The techniques in the "San kyoku no dan," possibly the oldest section of the Araki Ryū curriculum, are textbook examples of torite tactics (illustrations of these appear in Draeger's *Classical Budō*).⁸

The art of capturing

Torite can be seen as an independent jūjutsu-like system, but in several cases it was integrated as a separate "unit" in the curriculum of a jūjutsu school. In the Edo period, the term torite also quite often referred to techniques or systems used by the police of that time, and in that sense it can be considered to have served as an early law enforcement system. The term torite, which can also be transcribed as hoshu, is sometimes used as a synonym for policeman. The combination torite yawara (捕手柔) can be interpreted as "capturing yawara," that is, a yawara system in which one uses yawara techniques to capture someone. Another interpretation of the same name, however, could be "policeman's yawara" or "policeman's jūjutsu." As an arresting art, toritejutsu could be used in combination with hojōjutsu, the art of restraining and tying an opponent.

常流捕手累年所懸
 望に依り身を之流心底に
 不残に仿令祈明自也
 然ル上執心可為之仁
 有之於今今日徒誓
 詞堅う指南可有者也
 一添落裏共胸益取合
 添うて岸波の勢も枝落
 成るを得るも此也
 一雙工洛
 望とあるはともあし小枝
 夜ありき此風よある本家なる
 一曳工洛
 曳しき夜は本家のまきりより
 ありし中より街をあるあり
 一組手取
 組手取は力より緊張心の物を
 取るに極まる事禁はかあり
 一縣請
 後世の外へ居る刀ふ禁も
 手は街を事此中し一み
 一松尾宅間権現之社三宅
 間権太夫あふ冬神明より
 勝處秘事受者也

Figure 2-29 Takuma Tō Ryū Torite Yawara. A Meiji-period scroll of the school Takuma Tō Ryū. Note the combination of the terms torite and yawara, suggesting that the Takuma Tō Ryū may have been a system for policemen. (Author's collection)



Figure 2-30 The arrest of Inutsuka Shino Moritaka. This woodblock print depicts a scene from *Nansō Satomi Hakken Den*. Inutsuka Shino, the hero of the story, is shown resisting arrest. Note the dōshin (policeman) on the ground, with a jutte in his mouth. (Author's collection)

(Figure 2-29 shows a Meiji-period scroll that uses the terms *torite* and *yawara*.)

A typical feature of the Edo period policeman was the use of the *jutte* (a steel truncheon with a protruding hook). This *jutte* or *jitte* (Figure 2-30) would come in especially handy when dealing with armed opponents, and could be used not only to parry and deflect a blow, but also to attack the vital points of the body. A collective name used for tactics a policeman employed to arrest a criminal is *taihojutsu* (逮捕術), or “arresting art.”

JŪDŌ

Contrary to what is popularly believed in the West, the term *jūdō* (柔道) was not invented by Kanō Jigorō, as it was already used in 1724 by Inoue Jibudayū of the Jikishin Ryū, and possibly even before that by other jūjutsu exponents. (The Jikishin Ryū will be discussed in detail in Chapter 6, in the section on the Fukuno Ryū.)

Meiji-period books quite often use the term *jūdō* as a synonym for jūjutsu, referring to certain jūjutsu schools as *jūdō* schools. However, this use probably only occurred after the term was popularized by Kanō. Thus, when referring to Kanō Jigorō’s *Jūdō*, I prefer to use the name given by the spiritual source of the discipline—that is, *Kōdōkan Jūdō*. Kanō’s *Jūdō* was sometimes also called “Kanō Jūjutsu” or “Kanō Ryū Jūjutsu.” The system that he originally devised, deriving it from various sources (two of the main ones being the Kitō Ryū and Tenjin Shinyō Ryū), was still very close to the jūjutsu of the Edo period, and completely different from what we now see in modern *jūdō* or *jūdō* competitions.

AIKIJŪJUTSU (AIKI NO JUTSU/AIKIJUTSU)

At present there are several active schools in Japan that use the term *aiki*. Depending upon the school, they refer to their system as *aikijūjutsu* (合気柔術), *aiki no jutsu* (合気之術), or *aikijutsu* (合気術). Some use all three terms, when referring to slightly different ways of applying their technique, and state that these names represent different technical levels. Kondo Katsuyuki, *menkyo kaiden* in Daitō Ryū Aikijūjutsu, defines *aiki* as “the refined method of rendering an opponent’s attack powerless in one instant.”

The history of *aiki* is still the subject of great controversy between advocates and adversaries of the art. According to the doctrine of schools such as Daitō

Ryū Aikijūjutsu and Takeda Ryū Aiki no Jutsu, the art originated in the Heian period, or even earlier. The histories of both Daitō Ryū and Takeda Ryū are interwoven with references to both legendary and mythological figures as well as historical figures. Both schools refer to Shinra Saburo Minamoto no Yoshimitsu (eleventh and twelfth centuries), a descendant of Emperor Seiwa (reigned A.D. 858–76), as the founder of the actual art. Yoshimitsu's son, who according to some interpretations also contributed to the development of the art, moved to the province of Kai, and adopted the name Takeda. The most prominent descendant of this family was no doubt Takeda Shingen, the great sixteenth-century warlord. Aiki was transmitted as a highly secret art through successive generations of descendants of the Takeda family, and is sometimes also referred to as oshikiuchi. Just before the destruction of the once-powerful Takeda family, at the battle of Nagashino in Tenshō 3 (1575) the art was supposedly brought to the Aizu domain, where its status as a secret art was maintained for several hundred years.

Critics point out that there is little evidence to support these stories, and that it was not until the Meiji period that the system became known, when the art was being promoted by Takeda Sōkaku of Daitō Ryū, and his followers. Another contentious issue is that there appear to be no makimono or other densho of the school predating the Meiji period; as a result it is sometimes suggested that the actual founder of the Daitō Ryū was Takeda Sōkaku himself. Unless more research produces new evidence, critics will perhaps never be completely persuaded.

One fact, however, that cannot be disputed is that Takeda Sōkaku was a very talented martial artist, who had considerable knowledge of various martial arts schools, including such well-known schools as Onoha Itto Ryū, Jikishinkage Ryū, and Hōzōin Ryū. Sōkaku's mother belonged to the Kurokōchi family of Aizu, well known for its several bujutsu shihan (masters) in Aizu. Sōkaku at some point was adopted into this family, so it is not completely unthinkable that to some extent he may have been exposed to the martial arts that they taught. It is hard to dispute the technical qualities of Daitō Ryū, since in essence it is not very different from many of the other traditional martial arts schools. Aikijūjutsu is not that different from the jūjutsu in other traditional jūjutsu schools. In fact some of the oldest makimono that bear Takeda Sōkaku's seal mention "Daitō Ryū Jūjutsu." One of Sōkaku's better-known students was Ueshiba Morihei, the founder of aikido.

HADE

The exact meaning of the term “hade” (羽手) is a little obscure, but technically speaking it was one system for attacking the vital points of the body. This term can be found in transmission scrolls (school manuscripts) of the Takenouchi Ryū and the Seigō Ryū. In the Takenouchi Ryū, which is believed to be the origin of hade, hade is sometimes also called kenpō taijutsu (拳法体術). Hade as used in the Takenouchi Ryū was a method of attacking the vital points of an opponent’s body with the hands, in contrast to kogusoku koshi no mawari, the older fighting system the school used to attack the vital points with a short sword or dagger. The term hade, which at one point was adopted by the Seigō Ryū, was probably borrowed from the Takenouchi Ryū. (Further details are provided in Chapter 6 in the section on Takenouchi Ryū and in Chapter 7 in the section on Seigō Ryū.)

KENPŌ, SHUBAKU, AND HAKUDA

As mentioned earlier, most systems included some kind of atemi in their curricula, but generally speaking atemi was of secondary importance, especially when fighting in armor. Even in many heifuku kumiuchi systems, atemi was used mainly to create a shock effect before applying a throw or a lock. However, this does not mean that there were no schools that considered atemi to be of primary importance.

It is often said that some (but certainly not all) of those schools that do place a greater emphasis on atemi were exposed to the influence of Chinese fighting systems. Some schools which claim that their origins may have been Chinese systems are the Kotō Ryū and the Gyokko Ryū. However, these did not use the term kenpō to refer to their system. (Both schools’ specialization is discussed in the next section of this chapter, on koppō.) The term kenpō (拳法, “fist way” or “fist method,” is just the Japanese reading of the Chinese *chuang fa*. However, the fact that some schools used the term kenpō does not by definition mean that they are of Chinese origin. Although some kenpō schools may have been influenced by Chinese systems, other schools merely adopted the term kenpo after it was popularized.

Shubaku, which can also be pronounced as shuhaku (手搏, sometimes also written 手縛), is another term that may have been adopted from Chinese.

The role that Chinese fighting systems played in the development of jūjutsu is not particularly clear. However, it is fair to say that in the initial stages of development, before they became embodied in a ryūha structure, certain jūjutsu-like

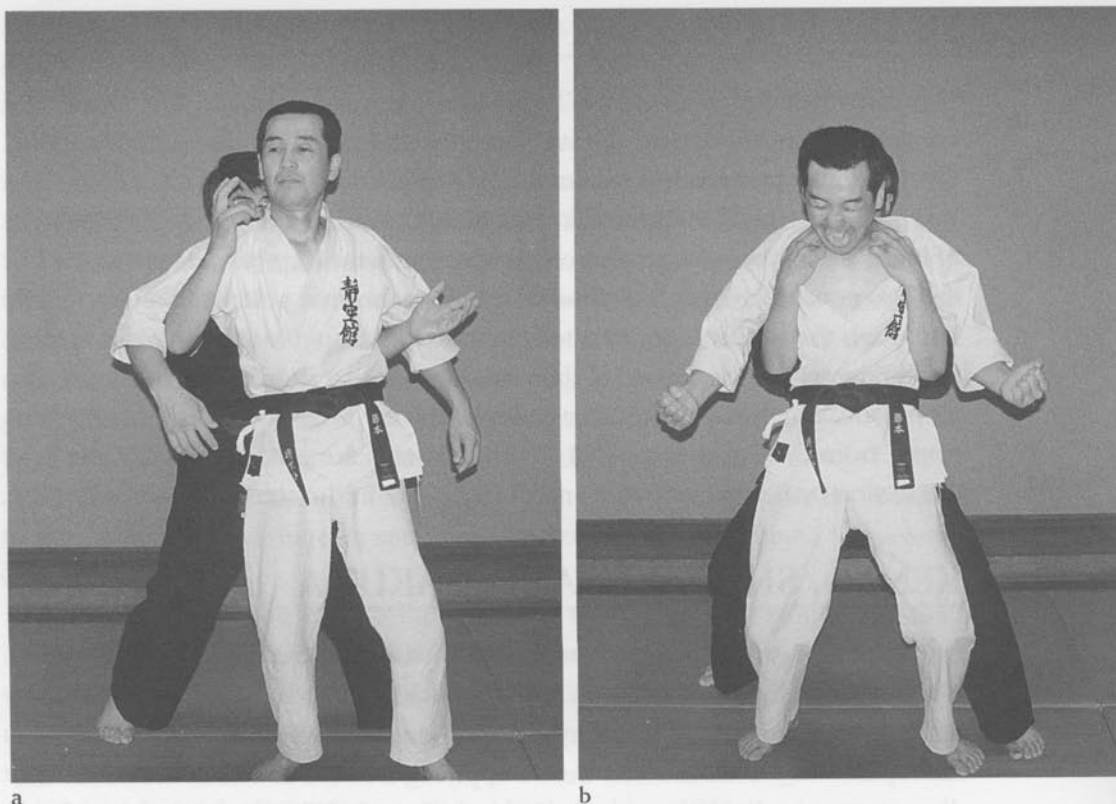


Figure 2-31 Nakashima Atsumi (in back) demonstrates Fudō Chishin Ryū Hakuda “hagai jime” (bear hug). In this school’s version, pressure is applied to nerve centers located on the shoulders. (Photographs courtesy Nakashima Atsumi)

systems such as Kotō Ryū and Gyokko Ryū may have adopted tactics that originated in China. But these tactics were almost certainly adapted to become compatible with indigenous Japanese fighting methods. It is also true that Kotō Ryū and Gyokko Ryū are not the only systems that may have had some connection with Chinese systems. However, judging by the sheer number of native Japanese jūjutsu ryūha, the actual role that Chinese fighting systems played in the overall development of jūjutsu was very small, and limited to just a few schools. Two stories in particular are responsible for a great deal of misinformation on this subject: one is the story of Chin Genpin, and the other, the story concerning Akiyama Shirōbei Yoshitoki. These stories will be discussed later, in Chapter 6, in the Fukuno Ryū and Yōshin Ryū section, respectively.)

Hakuda (伯打) is another system which in Japanese sources is often described as a "jūjutsu-like system." But, apart from saying that atemi plays an important role in hakuda, the same sources offer little information. I have seen only one copy of a kudensho that included this term, from the Fudō Chishin Ryū, a hakuda system whose roots are believed to be in what is now Yamaguchi Prefecture. The information available suggests that the school was founded in the second year of Kanshō (1461) by a retainer of a daimyō called Ōuchi. A technique from this school is shown in Figure 2-31.

GŌHŌ AND KOPPŌ

According to Watatani and Yamada,⁹ gōhō (強法) and koppō (骨法) are very similar. Gōhō was developed as a supplementary system to the jūjutsu of a style referred to as Ichi Jō Funi Hō. Yamada Hiko'uchi Nobunao, a samurai of the Owari domain, was said to have been an expert in gōhō. Gōhō arose from the idea that when using jūjutsu-like techniques to control a much stronger opponent, one needs some kind of "equalizer." For this purpose, small unorthodox weapons, referred to as kakushibuki, were used. These weapons could be used to deliver atemi, or to apply pressure to nerve centers.

Koppōjutsu systems are often said to be "hard systems," using the thicker and more solid bones of one's body to attack the enemy's bones. The techniques make liberal use of atemi and powerful blocks. Koppō can translate as "bone method," and so koppōjutsu is sometimes rendered as "art of bone breaking" or "bone smashing art." Some schools used special methods to sufficiently condition the body to deliver and receive atemi. However, it is believed that in koppōjutsu, just as was the case with gōhō, small, concealed weapons were used.

Other terms that can be found in connection with some of the koppōjutsu schools are kosshijutsu (骨指術) and shitōjutsu (指頭術). Kosshijutsu suggests attacking an opponent's muscles, while shitōjutsu refers to the use of the tips of thumbs and fingers (and toes!) to attack an opponent's anatomically weak points.

Systems that include koppōjutsu and kosshijutsu in their curricula occupy a somewhat marginal position; in particular the Kotō Ryū, Gyokko Ryū, and Gyokushin Ryū are usually situated within the realm of ninjutsu.

The systems combining koppōjutsu and kosshijutsu are sometimes also called dakentaijutsu (打拳体術). From a merely technical perspective, however, they are jūjutsu-like systems that use a slightly harder approach than the average jūjutsu school.

Other schools that used similar methods and weapons were the Seigō Ryū and the Nagao Ryū. Even in the Kitō Ryū, concealed weapons were used; these were known as hiki, which translates literally as "secret tool."

KOWAMI

Kowami (剛身) is a term used by Ichikawa Mondayū, a samurai of the Kishū domain, in order to distinguish his taijutsu system from Sekiguchi Jūshin's yawara.¹⁰ The underlying idea of kowami was that rather than winning with physical strength, one should win using superior technical skills.

Unfortunately, other than this basic concept, not much is known about the exact technical aspects of Ichikawa's taijutsu system, as it ceased to exist after his death, having lasted for just one generation.

Most of the known names used by the various ryūha to describe systems or tactics of a jūjutsu nature have been discussed in this chapter. However, no list can be absolutely complete, as it is fair to assume that at least a few others were used but have been lost with the passage of time.

MINOR WEAPONS

SHORT SWORDS AND DAGGERS

As was stated in the two previous chapters, jūjutsu should not be defined as a weaponless art. On the contrary, the transmission scrolls of a number of jūjutsu schools clearly indicate that a variety of minor weapons were used (Figures 3-1 through 3-3). The types of weapons used depended largely on the period of history in which the system, or the part of the curriculum dealing with weapons, was developed. Conventional types of weapons that were often used were short swords and daggers, of various lengths and mounted with various types of fittings. In battlefield grappling, sturdy dirks were used to penetrate the weaker points of an opponent's armor. So it is quite natural that in a system such as kogusoku, which was derived from battlefield grappling, daggers play an important role.

Blades of a lighter construction, like the kaiken (a short dagger, with a wooden hilt and scabbard, without a sword guard or ornamental fittings) and the aikuchi (a dagger without a swordguard), on the other hand, could be used for heifuku kumiuchi, and were also favored by women.

Women's use of short swords and daggers

Like their male counterparts, women were required to serve and protect their lord and their household. It is often contended that, when fighting men, women were at a disadvantage, and needed something to "equalize" the situation. Outside they would use the naginata (a polearm with curved blade), or in some cases the kusarigama (sickle with a chain attached) to keep adversaries at bay. If they were fighting a swordsman, they could use the length of the weapon to keep



Figure 3-1 Kodachi. The kodachi (dagger, dirk) is a very important weapon in the Takenouchi Ryū. Here Takenouchi Tōjūrō, present sōdenke (head) of the Takenouchi Ryū (at left), threatens his opponent, Kanzaki Masaru, with a kodachi.



Figure 3-2 A selection of short swords and daggers. From top to bottom: a wakizashi (short sword) and a selection of tantō (daggers, or dirks) in various mountings including an aikuchi, two hamidashi (daggers mounted with small sword guards), and another aikuchi. (Author's collection)

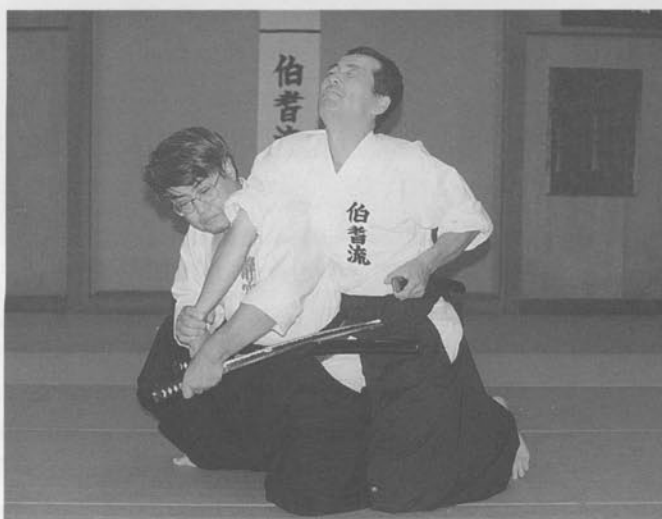


a



b

Figure 3-3 Katayama Hōki Ryū “yunde oi.” There was no rule that said one could only use one’s own weapon! Here the party on the right tries to grab the tsuka, or hilt, of his opponent’s weapon; the opponent responds by grabbing the former’s wrist and his weapon too. The party on the right is quickly immobilized, and his own weapon used against him. The sequence shown here is a variation of Katayama Hōki Ryū Jūjutsu’s yunde oi. (Photographs courtesy of Nakashima Atsumi)



c

their opponent at some distance. At close quarters—in the house for example—they would use a wakizashi (short sword) or tantō (dagger).

Since they would most likely face an opponent with superior physical strength, women were trained to use their weapon in aiuchi fashion. The concept of aiuchi (written 相討), one interpretation of which is “mutual slaying,” was central to battles that were fought to the death. It includes the notion that both parties almost simultaneously deliver and receive a deadly blow. Contradictory as it may sound, *the best chance not only of victory but also of survival was sometimes in attacking or counterattacking with the full intention of dying with the opponent.* For a woman armed with a dagger, this meant that in a desperate suicidal action she could throw herself upon the opponent, using dagger and body as one weapon



Figure 3-4 Tanaka Midori of the Enshin Ryū demonstrates a posture known as tantō aiuchi gamae. (Photograph by the author)

(Figure 3-4). The dagger could also be used to commit suicide, as a way to avoid being captured alive (women customarily did this by cutting the jugular vein).

It is quite likely that daughters and wives of samurai received some form of training in the use of the kodachi. The curricula of some martial arts schools also clearly show this. Additionally, from the middle of the Edo period, the Tokugawa shoguns were in certain situations protected by female bodyguards. Especially when frequenting the *Ō-oku*, an important lord would be protected by female bodyguards, trained in the use of the kodachi. The *Ō-oku* was the area of the castle or palace in which the lord's wives and concubines, as well as their young children, resided, and in which, with the exception of the lord, only women were allowed (Figure 3-5). When visiting one of the ladies in the *Ō-oku*, his female guards would sit in adjacent rooms, behind sliding doors, ready to respond to a threat if necessary.

STAFFS AND STICKS

Another popular weapon in many jūjutsu ryūha was the *bō* (staff). Possibly because it differs from swords and spears in that it does not have a cutting edge, it is sometimes wrongly viewed as a "less dangerous" weapon. Some jūjutsu schools also instructed in the use of the *hanbō* (half staff) and the *tanbō*, a short stick, made of a piece of hardwood approximately 30 centimeters in length and between 2.5 and 2.8 centimeters in diameter.



Figure 3-5 Women with fukuro shinai in the Ō-oku. This woodblock print by Utagawa Toyokuni depicts women in the Ō-oku, the area of the castle or palace reserved for women. Note that four of the women are using what appear to be fukuro shinai (bamboo practice swords covered with leather), or possibly even bokutō (wooden swords). (Author's collection)

SMALL WEAPONS, CONCEALED WEAPONS, SECRET WEAPONS

Certain Edo-period jūjutsu schools developed weapons that were used to maximize the effects of atemi when attacking the vital points of the body. These same minor weapons were sometimes called by different names by the different schools. Although some weapons were used exclusively by the school that had developed them (this was often the case with some of the more "exotic" weapons), others, though varying slightly in appearance and sometimes known by different names, were used in a number of schools.

Some general terms often encountered in connection with certain categories of minor weapons are kobuki ("small weapons"), kakushibuki ("concealed weapons"), and hibuki ("secret weapons").



a

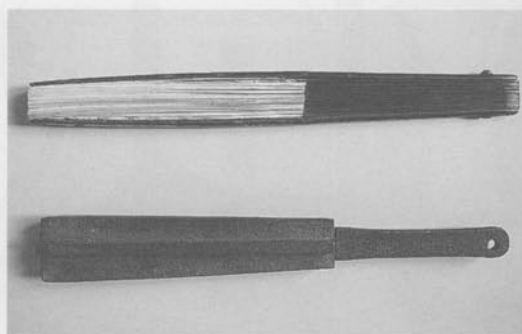


Figure 3-6 Two authentic Edo-period tessen. The model above is a folding type (with steel ribs) and the one below is solid, made completely of steel. (Author's collection)



b

Figure 3-7 Katayama Hōki Ryū Koshi No Mawari "tote gachi." Illustration from an early Edo-period manual of the Katayama Hōki Ryū, showing the use of the tessen against a short sword. (Courtesy Nakashima Atsumi)

Kobuki

The term kobuki (小武器) or "small weapon" is used for a range of weapons, including daggers, tessen, jutte, and kabuto wari (steel truncheons that often have a protruding hook), to list just a few.

Tessen

The tessen (Figure 3-6) was a fan with steel ribs or, in some cases, a metal truncheon in the shape of a closed fan. It was a practical and versatile weapon that could be used to parry and deflect attacks, and to attack an opponent's nerve centers by applying pressure directly or by using atemiwaza. A skilled jūjutsuka could also use the tessen to restrain an opponent—locking or choking him with it. Not surprisingly, many traditional jūjutsu schools include tessenjutsu in their curriculum. (Some uses of the tessen are shown in Figures 3-7 and 3-8.)



a



b



c



d

Figure 3-8 Tessen versus wakizashi. Katayama Hōki Ryū Jūjutsu sōke Nakashima Atsumi using a tessen against an opponent armed with the wakizashi (short sword). The technique shown here is known as tote gachi. (Photographs courtesy Nakashima Atsumi)



e

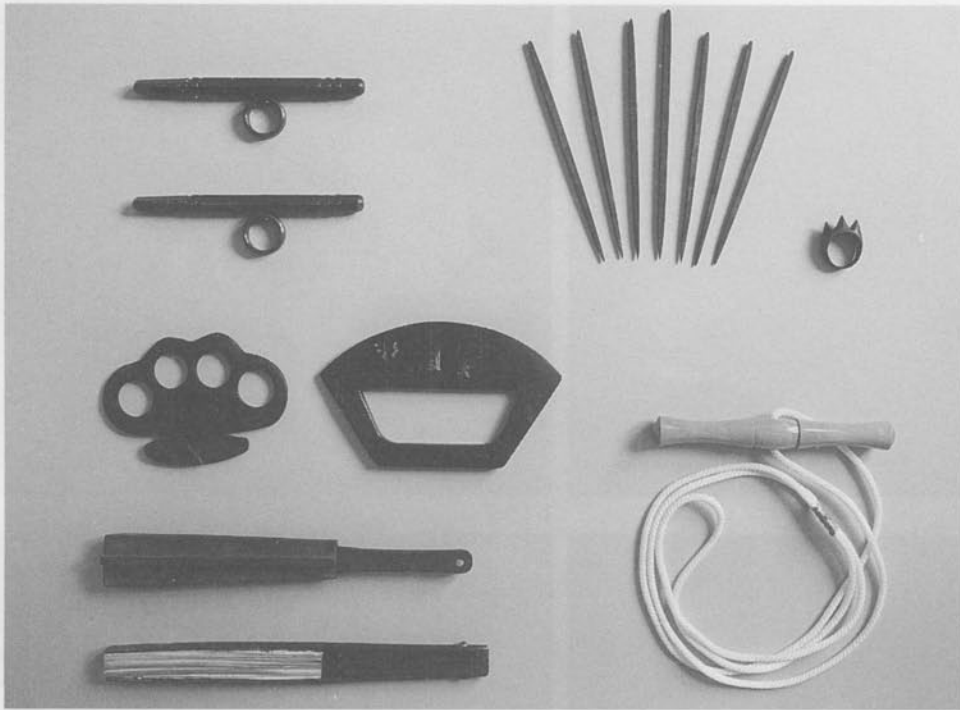


Figure 3-9 A selection of small weapons (kobuki) and secret weapons (hibuki). (Author's collection)

Kakushibuki and hibuki (shikomibuki)

Most kakushibuki (隠し武器 "hidden weapons"), hibuki (秘武器 "secret weapons"), and shikomibuki (仕込武器 "trick weapons") that were used in jūjutsu were weapons that were easily concealed upon the body (Figure 3-9). The category of shikomibuki, or trick weapons, also included weapons that were concealed in ordinary utensils. Kakushibuki and shikomibuki were unconventional weapons that were available in an array of varying forms and types. Kakushibuki gave the user an extra edge, particularly against armed opponents who thought they were about to take on an easy victim.

Some examples of kakushibuki are:

- kakute
- tenouchi
- suntetsu
- ryōfundōkusari
- tekken
- kaiken
- kanemuchi
- shuriken

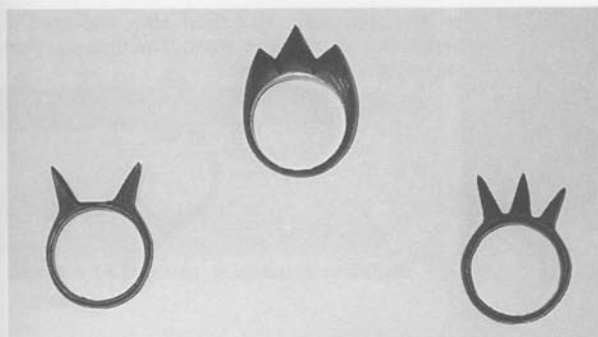


Figure 3-10 Kakute. The kakute was used when grabbing or restraining someone, and caused pain when applied to pressure points. Its chief purpose was to create surprise, causing an opponent to lose composure long enough for a follow-up technique to be applied. (Collection of Tanaka Fumon)

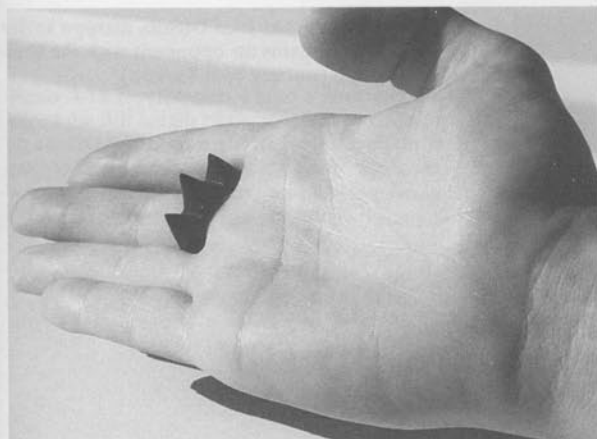


Figure 3-11 The kakute was normally worn on the middle finger. When two were worn on the same hand, one would be put around the thumb and the other around either the middle finger or the ring finger.

Kakute

The kakute, a small ring with protruding teeth, belonged to the nigirimono hogu (握物捕具), the collective name for a number of small utensils that were used when grabbing and restraining someone. The kakute was intended for use mainly when grabbing an opponent, although it could also be used to deliver atemi. It was worn with the teeth hidden, facing the palm of the hand. When grabbing someone, the teeth of the kakute would allow a firmer grip and, under optimal circumstances, would create a sharp and penetrating pain when used to apply pressure to nerve points. The main purpose of this weapon, and of most kakushibuki, was to surprise the opponent and make him lose his composure for a moment, allowing the application of a follow-up technique. (Examples of kakute are shown in Figure 3-10.)

The kakute was customarily worn on the middle finger (Figure 3-11). When two kakute were worn on the same hand, one would be put around the thumb, and the other around either the middle finger or the ring finger.

The weapon was used in several schools and was known by various names. The ryū most closely associated with use of the kakute was perhaps the Seigō Ryū.

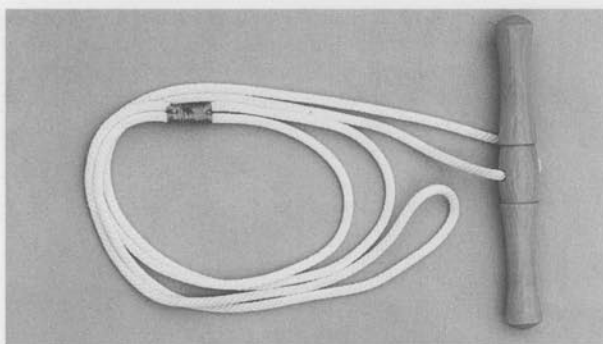


Figure 3-12 Tenouchi. The short stick was used to counterattack and to deliver atemi. The rope was then used to restrain the opponent.

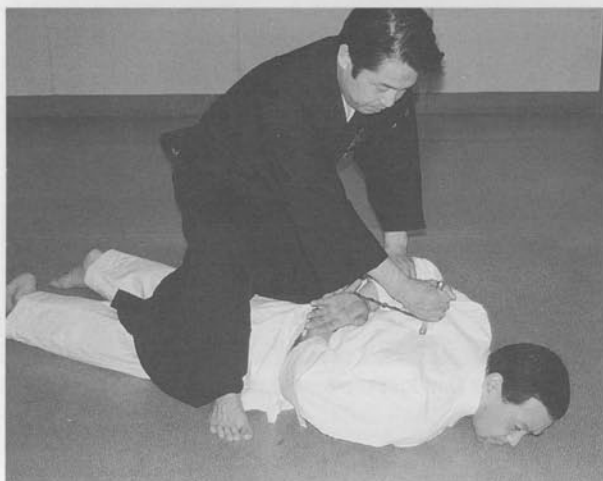


Figure 3-13 Tenouchijutsu. Iwai Tsukuo, menkyo kaiden of the Toda Ryū, restrains an opponent with the tenouchi. (Photograph courtesy Iwai Tsukuo)

Tenouchi

Another weapon belonging to the category of nigrimono hōgu was the tenouchi. The tenouchi consisted of a short wooden (or in some cases metal) stick with a rope attached (Figure 3-12). The stick was used to attack or counterattack and to deliver atemi. The rope was then used to tie up or restrain the opponent (Figure 3-13). Tenouchijutsu is a part of Toda Ryu's "to no mono" section, as is suntetsujutsu.

Suntetsu

The suntetsu is a small weapon consisting of a short metal bar with a ring attached (Figure 3-14). In different schools, the name used for this weapon differed, as did the weapon's exact proportions. The weapon lends itself perfectly to atemiwaza. The ring was customarily put on the middle finger, and the metal bar hidden by the palm of the hand. The back of the hand revealed not much more than a ring. Using the right tesabaki (hand movement), the metal bar could be spun around and manipulated so that it stuck out; the tips of the bar were then used to attack the kyūsho of an unwary opponent. The weapon was espe-

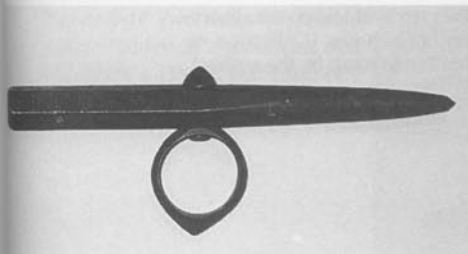


Figure 3-14 Suntetsu. (Collection of Tanaka Fumon)



a

Figure 3-15 Fundokusari. Photo a illustrates the use of the full length of the weapon to strike at an adversary. Photo b shows how the chain is used to entangle the opponent's arm, while the weight is used for atemi against the head. (Photographs courtesy Iwai Tsukuo)



b

cially useful for disarming an opponent armed with a dagger. The pain or even paralysis caused by atemi with the suntetsu to the base of the thumb used to hold the dagger or the muscles of the arm would make an attacker drop his weapon. Usually the opponent was then finished off with atemi to more dangerous points. In some schools weapons were used in pairs—that is, one weapon per hand, allowing simultaneous atemi to more than one vital point.

Ryōfundokusari

The ryōfundokusari ("double-weighted chain")—also known by various other names, including fundokusari ("weighted chain"), kusarifundō ("chain and weight"), and manrikigusari ("'ten-thousand power' chain")—consisted of a chain with weighted ends. The weighted chain was used to keep adversaries at a distance. If an opponent moved within range of the weapon, he could be attacked with the weight. If the opponent was using a weapon such as a sword or dagger, it could be caught with the chain and pulled from his hand. Other techniques included entangling an opponent's arms, legs, or neck with the chain, and using the weights for atemi (Figure 3-15).

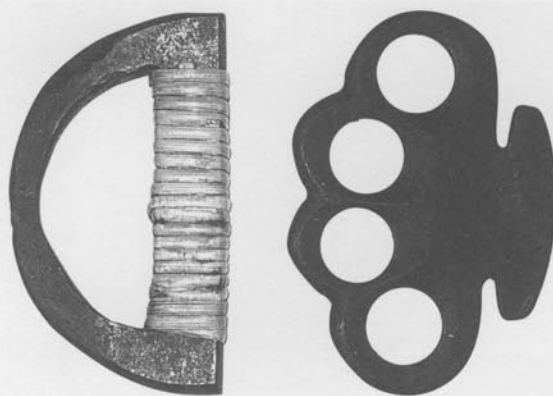


Figure 3-16 Two types of tekken are shown here—one with finger holes. (Collection of Tanaka Fumon. Photograph by the author)

Tekken

Tekken were small, hand-gripped weapons akin to knuckle-dusters (Figure 3-16). They were usually used to deliver atemi, but also occasionally to deflect weapons. Depending on the school, they were known by various names and had different shapes. One school particularly notable for its use of special types of tekken is the Nagao Ryū, which will be discussed in Chapter 7.

Kaiken

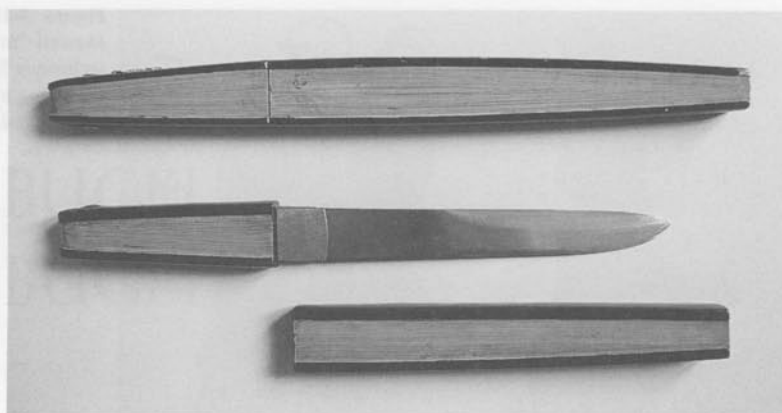
The term kaiken is usually associated with a type of dagger which is without a swordguard and which has both a hilt and a scabbard of plain, or sometimes lacquered, wood. At least one jūjutsu school, however, also used the name kaiken, or Musashi kaiken (a reference to Miyamoto Musashi) for a variety of tekken (refer to Chapter 7, Figure 7-15).

The origin of the name of the weapon in both cases is the same. The weapon was customarily hidden in the “futokoro,” a fold in the kimono often used as a kind of pocket. An alternative reading of the same character is “kai.” So this dagger or blade (“ken”), which can be hidden in the futokoro, was known as “kaiken.” The kaiken—whether dagger or tekken—was used in the same way as other weapons of the same type.

Kanemuchi

The kanemuchi was a steel weapon made to look like a bamboo horsewhip. When used in combination with jūjutsu techniques, it functioned much like a hanbō (half staff): it could be used for both striking and stabbing at opponents, as well as for restraining.

Figure 3-17 Two shikomi sensu, a dagger hidden in a mounting that resembles a closed fan. (Author's collection)



Shuriken

Shuriken were throwing blades that took many forms. Star-shaped shuriken are often associated with the so-called ninja, and are probably the best known. But whatever their shape, shuriken were by no means the exclusive property of the ninja; they were used in a number of classical bujutsu ryūha, including the jūjutsu ryūha.

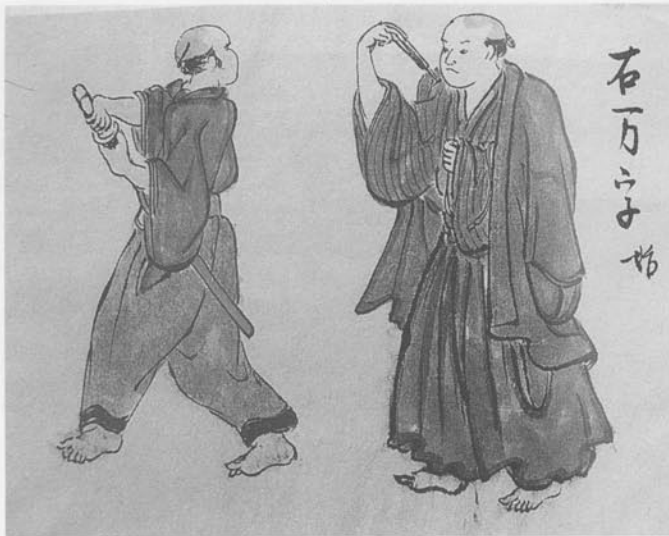
Injuries caused by a thrown shuriken were usually not deadly (unless the weapon had been coated with poison). The shuriken was mainly intended to surprise or shock an opponent, creating a "sukima," or an unguarded moment in which the thrower could attack with another technique, or, if necessary, escape. In jūjutsu, shuriken could also be used for atemi.

The way that shuriken were used for atemi depended on the weapon's shape. Hira (flat) shuriken in the shape of plates or stars were held in the hand so that one or two of the points protruded from the fist, and then used to strike at kyūsho. Straight spike or needle-like shuriken (with one or two points), known as bō shuriken, could be held and used much like a modern-day icepick (some bō shuriken can be seen in Figure 3-9).

Shikomibuki

As was mentioned, a special category of kakushibuki was the shikomibuki. Shikomibuki were deliberately made in such a way that in a superficial check they would not be recognized as weapons. Popular "disguises" for daggers were fans (Figure 3-17), pipe cases, and flutes. Certain types of sword blades could be hidden in walking canes known as shikomizue ("trick canes").

Another type of kakushibuki looked like a weapon but had hidden features. For example, there were various types of staffs with one end hollowed out so that chains could be concealed inside.



a



b

Figure 3-18 Katayama Hōki Ryū Koshi no Mawari "migi manji." This is a rather unusual technique for using one's overcoat as an aid in capturing and restraining an opponent. (Courtesy Nakashima Atsumi)

Although kakushibuki were often looked down upon because they were not the type of weapons associated with the ideals of the warrior, it is fair to assume that a great deal of ryūha used them in some form. Schools among the most noteworthy for their use of kakushibuki are the Seigō Ryū, the Nagao Ryū, the Nanba Ippo Ryū, the Kitō Ryū, and some of the schools classed among the koppō schools (see Chapter 2).

Kakushibuki and shikomibuki were unconventional weaponry, but when engaged in a fight, skilled martial artists would use everything at their disposal. Coming up with unusual ideas was one way to gain the upper hand when caught in a nasty situation. Tsukahara Bokuden is said to have used a frying pan, and Musashi an oar, instead of a sword or bokutō. In Katayama Hōki Ryū's kogu-soku koshi no mawari there is even a technique, known as migi manji (Figure 3-18), involving the use of an uwagi (overcoat) to restrain an opponent.

THE BUGEI AND THE BUGEI RYŪHA

BUGEI

The regular occurrence of war inevitably led to the rise of a warrior class, which with experience and the desire to be successful gradually developed a set of tactics. The history of Japan through the early years of the Edo period is a long narrative of internal conflicts and power struggles, in which the warrior figure played an important role. There are several works in English dedicated to this subject, which describe in detail the rise of the warrior class in Japan, as well as the different battles that took place and their influence on the history of the country.¹

Rather than focusing here on the historical and political details of the warrior class, and the multitude of battles they fought, I will briefly discuss the tactics or arts that were conceived for “military” or “martial” purposes. These “arts” were historically referred to as “bujutsu” but also as “bugei,” terms that can be translated as “military arts” or “martial arts.” The terms *bujutsu* and *bugei* are often used interchangeably, but there is a difference which needs to be addressed. The term *bujutsu* refers more to the techniques, or tactics, in the first phase of development—that is, their actual, practical application in combative situations.

Bugei is often associated with the second phase: techniques or tactics that had proven successful in combat situations were later adapted and perhaps improved so that they could also be practiced. It was this second phase in particular that made the development of the “*bugei ryūha*” possible. Although the classical *bujutsu* techniques are technically quite remote from the modern battlefield, except perhaps for those actions in modern warfare that involve close-quarter combat, their origin was nevertheless the battlefield. In different eras of Japanese history the invention or introduction of new weapons, the adaptation

of older weapons, and the invention, introduction, and modification of protective equipment required the development of new tactics.

The warrior's changing curriculum

The classical warrior needed to be skilled in the use of various weapons and tactics, not only for success in combat, but also because his very survival depended on it. Although some warriors might have had a preference for one weapon or another, they could not afford not to be familiar with the entire range of the existing arsenal, as they always had to be ready to face whatever the situation brought upon them. Damaging or losing one's weapon in the heat of combat meant that one needed either to improvise, grabbing whatever replacement was at hand, or to immediately plunge into close-quarter grappling. The alternatives were to attempt escape or be killed.

Thus the warrior was trained in various aspects of combat, with the curriculum required differing according to his rank. For the ordinary foot soldier it might have been sufficient simply to know how to hold a long spear and advance with it. The higher-ranking warrior, on the other hand, in addition to mastering a variety of weapons, needed to be skilled in arts of a more academic and sometimes even esoteric nature.

As new weapons were developed and tactics were changed, the warrior had to adapt his training program. Before being replaced by the famous Japanese sword, the symbol of the classical warrior was the bow, and originally the way of the warrior was called "kyūba no michi," or the "way of the bow and horse." Even after the introduction of firearms into Japan around 1543, the bow was not discarded. Some 350 years earlier, however, between 1180 and 1185, two powerful warrior clans, the Taira and the Minamoto, fought each other in what became known as the Genpei War. During this war, engagements on the battlefield started with *ya ikusa*, the exchange of volleys of arrows to test or weaken the enemy's positions. Both parties would then charge toward the other. Being the first warrior of an army to actually engage in one-to-one combat was an excellent way to distinguish oneself, especially if one succeeded in taking the head of an important enemy warrior. *Ikki uchi* was the stage in which mounted warriors singled out an opponent of appropriate rank and engaged in one-to-one combat (Figure 4-1) using their *uchimono*, the collective name for weapons such as the *tachi*, *naginata*, and *yari*. If a warrior had lost or broken his weapon, he would immediately throw himself upon and attempt to unhorse the enemy,

a technique called kumi otoshi (Figure 4-2). The battlefield techniques of last resort were the grappling techniques.

The martial arts intertwined

In martial arts literature certain martial arts are referred to as primary, and others as secondary, arts; Draeger even speaks of a third category, of auxiliary arts. In a number of schools, the grappling arts are sometimes considered secondary systems. It is natural enough that, in a school whose core curriculum consists of kenjutsu techniques, jūjutsu-like techniques would be considered secondary. But although there existed a large number of weapon schools in which grappling arts were considered to be secondary, the grappling arts were by no means less important than, or technically inferior to, such armed arts as kenjutsu. Especially on the classical battlefield, the nature of combat was such that the outcome of a one-to-one fight, even if it had started with the use of weapons, was quite often decided through yoroi kumiuchi. A warrior who was not familiar with the grappling arts would see his chances diminish when entering this final stage.

The terms primary and secondary are perhaps more relevant when indicating what the position of a certain art was within the curriculum of a specific school; the usage of these terms thus depended upon the school's specialization. Arts sometimes termed secondary also functioned as independent systems elsewhere. In a sword school, jūjutsu was perhaps secondary, while for a jūjutsu school the opposite might also be true. The martial arts proverb "Bujutsu shogei no chichihaha wa taijutsu nari" ("Taijutsu is the father and mother of all martial arts") clearly indicates the importance of mastering jūjutsu (in this case referred to as taijutsu or "body art"), before proceeding to other systems. Before one can even begin to use weapons, one has to know the possibilities and limitations of one's own body. For how can one be expected to use weapons effectively if one does not know how to effectively use, let alone control, one's own body? Mind, body, and weapon need to become one, and thus mastery of one's body is essential. A similar idea is illustrated in the kenjutsu proverb "Ki ken tai ichi," or "Mind, sword, and body are one."

Some martial arts, however, can hardly be seen as independent systems. Hojōjutsu, the art of tying a captured opponent, requires another art to bring the opponent under one's control in the first place, and it is often taught with jūjutsu. Although hojōjutsu is also applied in iaijutsu or kenjutsu schools, using the sword's sageo (cord attached to the scabbard) to do the tying, the opponent

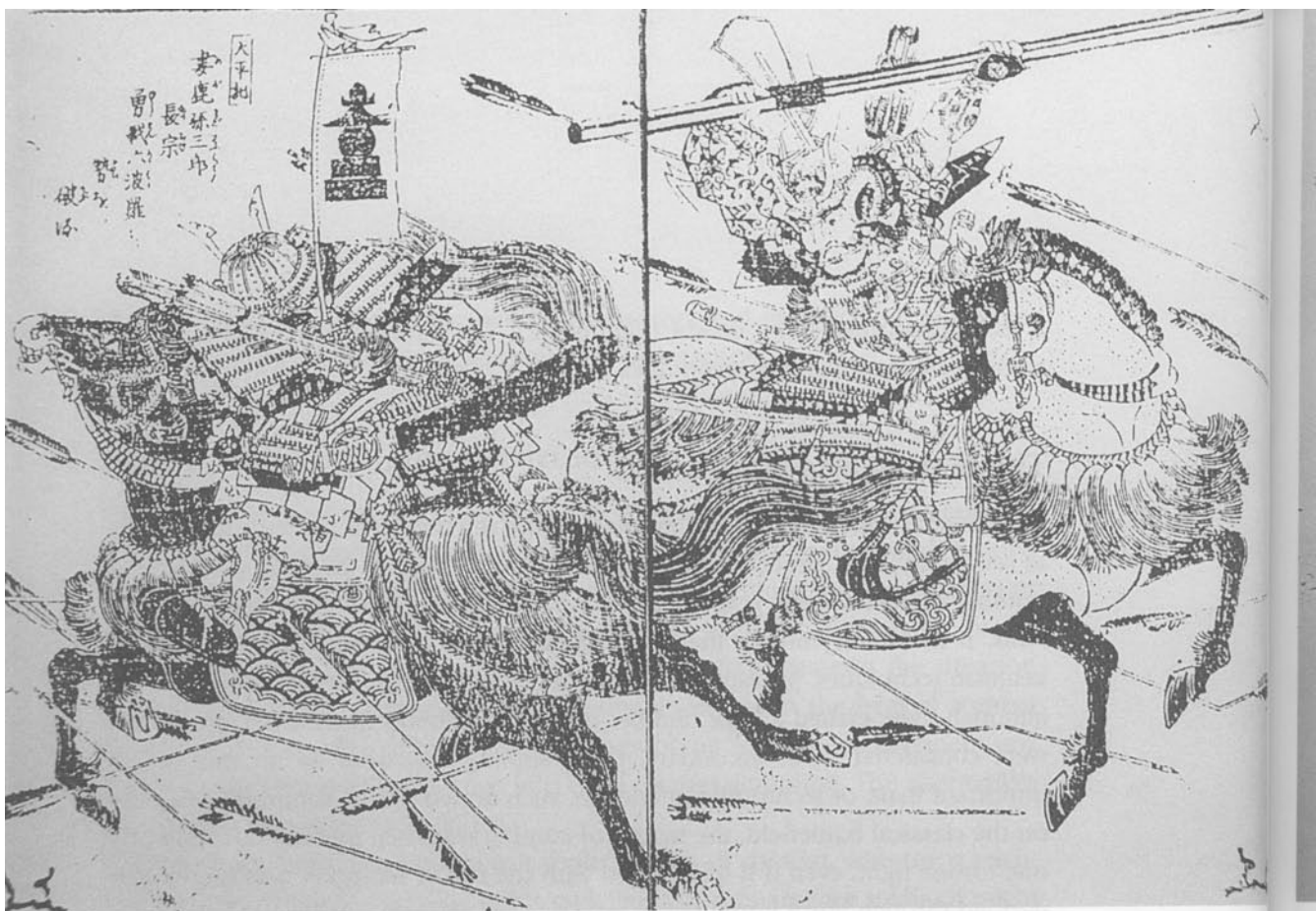


Figure 4-1 Old print showing two mounted warriors engaging in one-to-one combat, known as ikki uchi. One warrior appears to be using a kanabō (tapered club of iron or wood), and the other a tachi. (Author's collection)

is usually controlled by means of jūjutsu-like techniques. Shurikenjutsu, the art of throwing projectiles (normally darts, or blades of various designs) at an opponent, theoretically could be an independent art,² as it does not really depend upon another system. However, this art was quite often used in combination with jūjutsu, iaijutsu, or kenjutsu. The real purpose of throwing the projectile (shuriken, stone, stick, rice bowl, and so on) at an opponent was not necessarily to kill him, as this was more difficult than some movies would have us believe, but to create sufficient diversion to allow the thrower to quickly move within striking range. Subsequently, the opponent could be cut down with a sword, or an attempt could be made to seize him using jūjutsu-like techniques.

On the battlefield, there was no clear distinction between the different "systems" when engaging in close combat. Combatants used a blend of tactics that are now often considered "individual" systems. This use of complementary tactics is shown in Figure 4-3.



Figure 4-2 Old print depicting a scene from the *Seisuki*, showing two warriors grappling on horseback (kumi otoshi, or trying to unhorse one another) at the battle of Shinohara. (Author's collection)

BUGEI RYŪHA

The terms ryū and ryūha can both be translated as style, system, and school of thought. However, none of these interpretations conveys the essential meaning of the Japanese word. It is perhaps better to describe a ryūha as a "living tradition" in which the doctrines, created by the "ryūso" (founder or originator), and in many cases added to by later generations of grandmasters, are perpetuated in an individually structured way, under the guidance of the head of the tradition (known as sōdenke, sōke, shihanke, or shike, among others).

Bugei ryūha can be defined as a living tradition whose doctrines primarily focus on matters of combat.



a



b



c



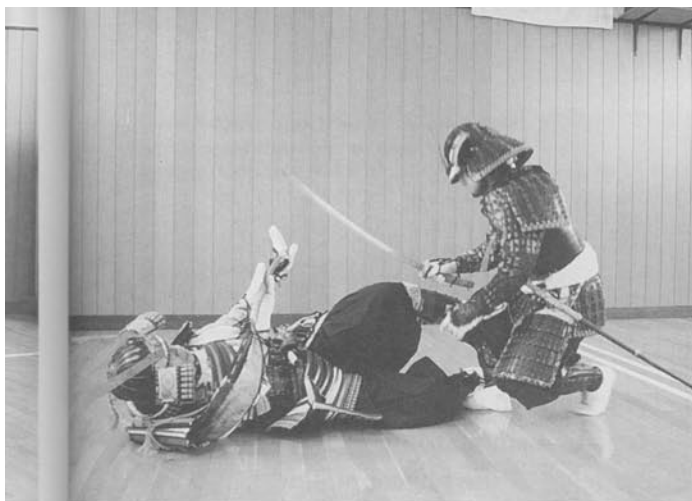
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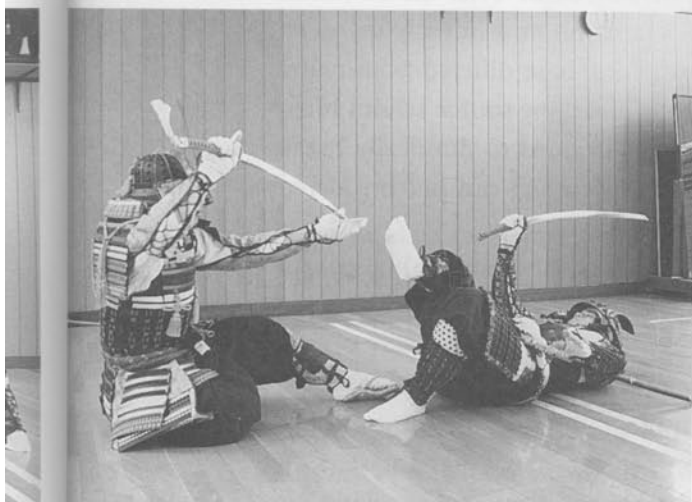
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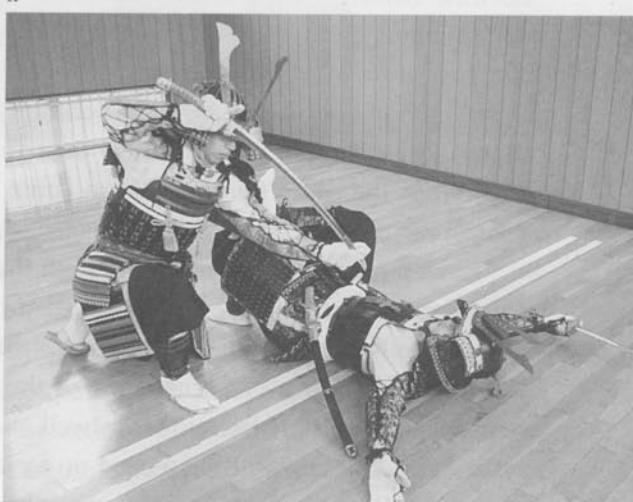
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h



i



j



k

Figure 4-3 Battlefield fighting style of Kodan Enshin Ryū. On the battlefield combatants used a variety of complementary tactics, drawn from what today are considered separate systems. The photographs show exponents of Kodan Enshin Ryū demonstrating a variation of the technique called *sashi ken* (piercing sword). Both parties engage in *kenjutsu* fashion (photo a) before reaching a stalemate from a *kenjutsu* perspective (b). The combatants have come together and are pushing against each other. In modern *kendō* a similar situation is known as *tsuba zeriai*, and does not allow either party to make a decisive blow (c). In order to break the stalemate and effectively use the sword in a more orthodox *kenjutsu* way, combatants have to create some distance between themselves. The swordsman on the right here takes the initiative and kicks away his opponent, who falls backwards and immediately adopts a defensive posture (d). The combatant on the right is forced to move in to cut, but the other party is ready to deflect this with his sword (e and f). (In Enshin Ryū *kenjutsu* and *iaijutsu*, there is a similar but more stylized posture known as *torii gamae*.) At the same time, in more *jūjutsu*-like fashion, the combatant on the ground applies an *ashi garami* (leg entanglement) technique to unbalance his attacker, and in this way prevents him from cutting (g and h). The attacker is forced to fall back (i). Following through with what in Enshin Ryū *iaijutsu* is known as *todome gamae*, the party on the left moves in for the kill (todome) (j), and finally cuts his opponent's throat (k).

RYŪGI

Another word that can often be found in connection with ryū or ryūha is ryūgi. Ryūgi also translates as school of thought, style, system, method, form, or way. In the context of the bugei ryūha, I wish to define ryūgi as the philosophy or doctrine behind a school, the characteristics of a style, or even the common denominator of all the techniques in a school's curriculum. Evidently the exact contents of the curriculum as well as the philosophical base differed from ryūha to ryūha, but schools that have branched off from the same source school often share more common points, unless their founders decided to drastically break away from the older tradition. So to some extent the ryūgi can be considered the genetic material of a certain ryūha.

From a pragmatic point of view both the theoretical and practical bases of a school should be applicable to more than one field. This can be seen in some of the so-called "sōgō bujutsu," or composite martial art systems, where certain principles that form the cornerstone of the school are applied to, for instance, sword, spear, or staff technique, as well as to grappling. Ideally, the complete system as a whole was to be passed on to later generations of grandmasters. In many cases, however, the school's curriculum was split up somewhere along the line of grandmasters. Also, in some cases, a school could have several masters specializing in a limited part of the curriculum, each claiming to be the actual grandmaster. If the ryūgi, or underlying principles as created by the founder, have been passed on correctly, then there will be similarities in the way the different grandmasters execute certain techniques or use certain postures (kamae) even though one may be doing, for example, kenjutsu, and another jūjutsu. In some schools the original ryūgi have been preserved better than in others in which they have been adapted or changed by later generations of exponents. In various schools, important sections have been lost over the ages.

Influence of schools on one another

Research into the available material makes it apparent that the various schools must have influenced one another.³ Virtually identical techniques can be found in schools belonging to totally different lineages. It could be argued that the different styles all focused on how to use a certain weapon effectively—in kenjutsu the sword, in sōjutsu the spear, and in jūjutsu the human body—and that they naturally came to similar conclusions. But in some cases they use identical or

Figure 4-4 Katayama Hōki Ryū's "furo zume" technique, as shown in an early Edo-period *densho*. (Courtesy Nakashima Atsumi)



almost identical names for what basically is the same technique. Again it can be argued that the linguistic base they use to describe the technique is the same and that it is therefore quite possible that the same names would happen to be used. For straightforward names such as "shoulder throw," "arm lock," "wrist lock," "front kick," and so on, this is quite possible. But with a name that does not really describe the technique or action, or a more philosophical name, things become more complicated. One such name is "furo zume," which can be translated as "bath checkmate" (or also "bath stopper") although this does not really describe the technique. The same name is used in Takenouchi Ryū and Katayama Hōki Ryū (Figure 4-4), and in Takagi Ryū there is a technique called "furoya zume." As will be discussed in later chapters, Katayama Hōki Ryū was closely associated with the Takenouchi Ryū, and, at some point in its history, Takagi Ryū is also said to have been influenced by Takenouchi Ryū.

While the similarity of terms can be explained for the above three schools, the case of the Sekiguchi Ryū is more problematic, as it does not belong to the Takenouchi lineage. The Sekiguchi Ryū has a technique which it calls *furo zume*, but this appears to be a counter-technique employed against the *furo zume* used in, for example, Katayama Hōki Ryū. When I visited the *dōjō* of the present grandmaster of the Sekiguchi Shinshin Ryū in Wakayama, I was shown a number of techniques, one of which was *furo zume*. Curiously enough, in Bokuden Ryū Jūjutsu there is a technique called "furo jime," which is also a technique used to reverse *furo zume* (as used in Takenouchi Ryū and Katayama Hōki Ryū). This similarity between Bokuden Ryū's *furo jime* and Sekiguchi Shinshin Ryū's *furo zume* can probably be traced to the thirteenth-generation grandmaster of Bokuden Ryū,

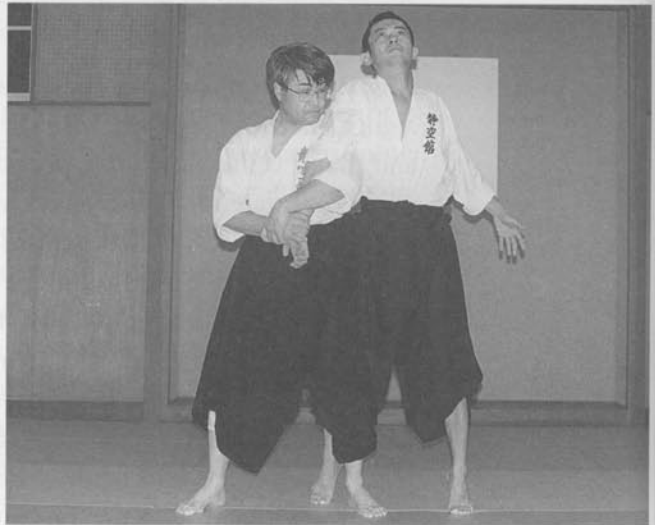


a



b

Figure 4-5 Asayama Ichiden Ryū "hitatte." Although executed slightly differently from the hitatte of Katayama Hōki Ryū and Tenjin Shinyō Ryū, it is apparent that the main idea of the technique is the same. In Asayama Ichiden Ryū, hittate is the first technique of the second level of the school's Chi no Maki. (Photographs courtesy Nakashima Atsumi)



c

Aoyama Banryūken Nariyoshi, who was also an expert in Sekiguchi Ryū.

Another example is hittate, a technique mentioned at the end of Chapter 1. Hittate means "to escort" or "march off," and involves restraining a potential attacker and escorting him or her away from the scene of the action. It can be found in Katayama Hōki Ryū, Asayama Ichiden Ryū, and Tenjin Shinyō Ryū. In the Shibukawa Ichi Ryū, on the other hand, which to some extent is influenced by Asayama Ichiden Ryū, the same technique is called "rōjin dori." Asayama Ichiden Ryū's hittate is depicted in Figure 4-5. The same ryū's "ichimonji" is shown in Figure 4-6, as a further example of a technique that can be found in very similar forms in other schools.



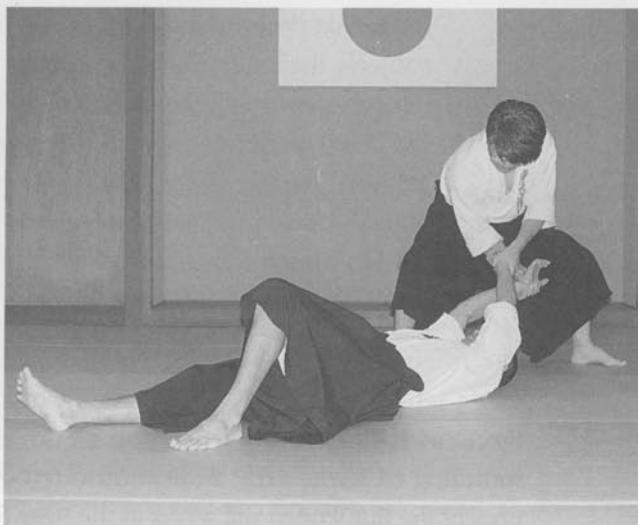
a



b



c



d

Figure 4-6 Asayama Ichiden Ryū “ichimonji.” Techniques similar to the one shown here can be found in schools such as Fudō Chishin Ryū (jūmonji gaeshi), Daitō Ryū (karami nage), and Shibukawa Ichi Ryū (jūmonji). The names of the techniques are different, but the way in which the opponent is immobilized and thrown is almost identical. (Photographs courtesy Nakashima Atsumi)

BEGINNINGS OF THE BUGEI RYŪHA

There are a great number of sources that indicate that Japan had a rich martial tradition before the creation of the first real bugei ryūha. One early "institution" for the training of the martial arts was the Butokuden, or the Hall of Martial Virtue, which was built during the reign of Emperor Kanmu, who made Kyoto the capital in A.D. 794, the start of the Heian period. In the *Butokushi*,⁴ the creation of the Butokuden is described as follows:

The Emperor was so wise and virtuous as well as brave in his nature; he knew that peaceful as his reign was the military arts must be taught to his subjects that they might be chivalrous and fearless in time of despondency. Accordingly he ordained that a gymnasium, called *Butokuden*, or the Hall of Martial Virtue, should be built close to the newly built Imperial Palace. There he made frequent visits personally to witness the feats displayed by the masters of the various military arts.

On March 19, in Enryaku 15 [A.D. 796], an imperial edict was sent to all provinces, calling for warriors skilled in any military art.

The original Butokuden building no longer exists, but in 1895 it was decided that a replica of the older Butokuden would be built in order to commemorate Emperor Kanmu, on the occasion of the eleven hundredth anniversary of the founding of Kyoto. The dedication ceremony took place in May 1898, and at present the Butokuden still serves as the stage for several martial arts events each year.

More or less systematic martial arts training must have existed prior to the creation of the Butokuden. However, the beginnings of the bugei ryūha structure probably occurred from the Muromachi period onwards. Records show that a number of ryūha existed in the fifteenth century, but that the majority of bujutsu ryūha were established later than that. A few ryūha, however, trace their roots back to the Nanbokuchō period (1333–92). The birth of what could be called the first recorded jūjutsu school occurred in the early sixteenth century, in an era now known as the Sengoku (Warring States) period. Whereas before the Edo period the bugei ryūha were mostly "sōgō ryūha" or "composite schools," which instructed in the use of several martial arts, the Edo-period ryūha became more and more focused on a certain field of application, and were labeled accordingly as "kenjutsu schools," "sōjutsu schools," and so on. Alongside the rise of specialized weapon schools, independent jūjutsu schools also appeared.

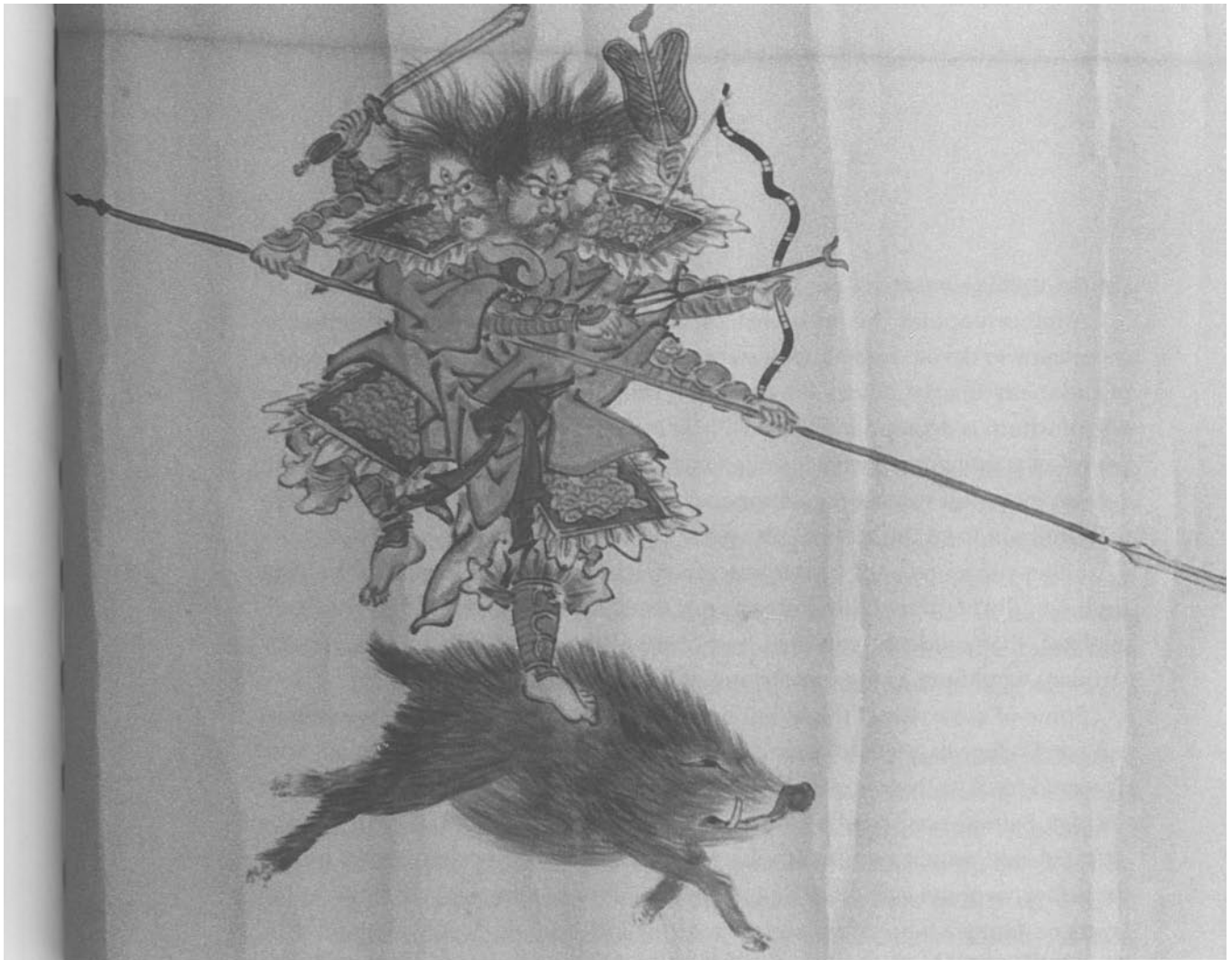


Figure 4-7 An exceptionally detailed and colorful drawing of Marishiten, one of many guardian deities of bujutsu. Marishiten was actually a woman, but in most martial arts densho is depicted as a man standing on the back of a wild boar. This image is from a martial arts scroll of the twelfth year of the Tenpō reign (1841). (Nakashima Atsumi collection)

CREATION AND PERPETUATION OF A TRADITION

Divine origins

In the ancient, not yet secularized, society where the sun, the moon, the mountains, and the rivers were believed to be divine, both the skills and inspiration required for the development of one's own system were often considered to be of divine origin as well. One has only to look at the creation stories of some of the earlier schools to notice that many have similar stories that lend a mythical aspect to their creation. Not surprisingly, shrines dedicated to warrior deities are seen by various ryūha as the "birthplace" of their tradition. The two most important

shrines in this context are the Katori Shrine and the Kashima Shrine.

Another popular theme is that of the future founder retreating into the mountains to devote himself to austere training, customarily also praying to one of the many martial deities for guidance. (Bujutsu has many guardian deities, one of whom is depicted in Figure 4-7.) At a certain point, usually after a lengthy period of training, he becomes enlightened through divine intervention, and in a dream or vision realizes the importance of one or more principles, which from that time will form the basis of his system.

Other stories recount mysterious yamabushi (mountain ascetics, abstaining from worldly comforts), ijin (strangers or foreigners), or even tengu (mountain goblins), that suddenly appeared and revealed the secret principles which the recipient would use as the cornerstone of his future style.

Some of these stories might not be as fantastic as they seem. The mountains provided refuge to a whole range of individuals who, for whatever reason, chose or were forced to live outside the boundaries of normal society. Especially after decisive battles, ochi musha (literally, "fallen warriors"), or warriors from the defeated side, would escape into the mountains to avoid persecution. But even there they were not safe, because in some cases the victors paid a bounty to villagers or farmers who could supply information leading to their capture. It is thus quite possible that at least until things had become safe again they would stay in the mountains, either in disguise, possibly even using "tricks" which to the superstitious farmers would seem supernatural. Another way to escape persecution was to have one's head shaved and become a priest. Just because a warrior happened to belong to the losing side did not mean he was not battle hardened or skillful. On the contrary, the fact that he had managed to stay alive and escape capture suggests strong willpower and good survival skills. It is not unthinkable that the founders of some schools were taught by such ochi musha.

According to popular stories, after Minamoto no Yoshitomo was defeated in battle, his young son Minamoto no Yoshitsune was spared by Taira no Kiyomori and sent to Mount Kurama, north of Kyoto, where he was forced to prepare for the priesthood. Covertly, however, he was initiated into the secrets of swordsmanship by tengu who roamed on the mountain. At the end of his study he is even said to have received a secret scroll containing the principles of swordsmanship from the tengu leader. A completely different version of this story is recounted in the *Heike Monogatari* (*The Tale of the Heike*). Here, the tengu are retainers of Yoshitsune's father; they had managed to escape and were preparing their young master to take action against his father's rival, Taira no Kiyomori.

In order to keep the villagers away, these ochi musha of the Minamoto side disguised themselves as tengu.

The ryūso and the denshōsha

Apart from great technical skills, what distinguished the classical martial arts "tatsujin" (expert or master) from the masses was the ability to adapt creatively to unusual circumstances. It was exactly this kind of person who could create the technical or philosophical base required for the development of a certain ryū, or style. However, not all of these geniuses were proficient in transmitting their knowledge in a structured way to disciples. In some cases the transformation of certain principles or philosophies into a ryūha took as long as several generations.

The perpetuation of a martial tradition—whether a composite school, a weapon school, or a jūjutsu school—for the most part followed a fairly fixed pattern. At the origin of the school was the "ryūso" (流祖), the originator or founder. The ryūso at some point passed control of his ryūha on to one of his licensed students. Some schools were hereditary and were passed on only to blood relatives. Two jūjutsu schools that have been maintained within the same family through the present day are the Takenouchi Ryū (now being continued along two branches of the Takenouchi family, with one head referred to as the sōdenke 相伝家 and the other as sōke 宗家), and the Sekiguchi Ryū (Sekiguchi Shinshin Ryū).

Other schools may have started out as hereditary, but were passed on to non-family members. One example is the Tenjin Shinyō Ryū, which also still exists today.

Finally, there were the non-hereditary schools, which were simply continued by the best student. If the transfer of control of the ryūha from master to disciple had formally taken place before the death of the master, there was little room for argument. But in some cases where no successor had been appointed, several disciples claimed to be the next head. Sometimes the matter would be decided with a duel, and in other cases each disciple went his own way, starting his own line.

Historically speaking, the "legal heir" to a tradition, or in some cases to a certain part of a tradition, was the person who had studied the technical, philosophical, and esoteric contents of the ryūha's curriculum. As proof of this study he had received the original, or handwritten and sealed, copies of the ryūha's

densho from his master. In addition to possession of rightfully obtained manuscripts, he also needed to be familiar with the school's kuden (oral teachings), and the genealogy of masters who had preceded him. The successor, who could be seen as the "incarnation" of all the previous masters, became a part of the tradition himself, and would in turn pass on the tradition to the next generation.

A term which is sometimes used to refer to the heir of a tradition is denshōsha, or "person of tradition." In contemporary literature the head of a ryūha is often called sōke, which literally translates as "head family" or "main house." It is the sōke who is in total control of the ryūha, and has the moral obligation to preserve the ryūgi as they were taught to him. In addition to maintaining the original techniques of the ryūha, the sōke should ideally prevent even a single technique from being lost (as history has proven, this was nearly impossible), and is responsible for any further development of the ryūgi.

It is unclear where the term sōke came from. According to Tanaka Fumon,⁵ the word was probably not used between the Muromachi and Edo periods. One theory suggests that the word may have been borrowed from cha no yu (the Way of Tea), but this is uncertain. Originally, if a certain school had a great number of branches, the main house was called "honke" (main family, or main house), and the branches "bunke" (branch family or branch house). Some schools that were passed on to blood relatives used the term sodenke (祖伝家). If at some point this hereditary school passed from the sodenke to a non-blood relative with the rank of "licensed full initiate" or "menkyo kaiden," then he would be referred to as sōdenke (宗伝家), or sōke (宗家).

Other terms encountered include shike (師家) and shihanke (師範家). Both mean "teaching house." A shihan was considered to be a "model teacher" or an "exemplary master" of a ryūha. Originally the use of the terms shike and shihanke referred to a situation in which there was a sōke, who was in control of the main line, and a shike or shihanke who was the head of his branch of that school. The shike was one of the licensed full initiates. If the shike himself established a number of branches, it was not uncommon for his disciples to refer to him as sōke. So, at present, it is also not unusual for there to be several people claiming to be sōke of a certain school.

From kirigami to menkyo kaiden

The traditional ways of licensing are quite different from the kyu-dan system that has been adopted by most budō forms, though it should be noted that

Figure 4-8 Sōdensho. The sōdensho were the written proof that one was a legitimate disciple of a certain teacher and ryūha, and confirmed one's rank within the tradition. The set of scrolls shows the ten no maki (shoden menkyo), chi no maki (chūden menkyo), jin no maki (okuden menkyo), and the betsu den no maki (kaiden menkyo) of Enshin Ryū (Honmon Enshin Ryū). (From author's personal documents)



there is no single, uniform system. Although admittedly there are some parallels between the various ryūha's licenses, most use somewhat individualized terminology and names for the various levels of initiation. The criteria used for granting licenses can also differ from school to school, and even from era to era.

The following are some of the more common divisions and licenses. The first recognition a novice would receive was the kirigami, which marked the end of the "probationary period" and signified that one was now allowed to proceed with study of the ryūgi. Kirigami is usually written like a menjo, or "certificate"; hence the name kirigami, or "cut paper." The ranks following kirigami (shoden, chūden, okuden, and kaiden) are generally recorded on makimono, or scrolls. These makimono are sometimes also called "sōdensho" (相伝書, letters or records of inheritance; Figure 4-8), as they are the written proof that one was a disciple of a certain teacher and ryūha. Shoden signifies the first real level of initiation into the tradition. Chūden signifies the middle or intermediate level. Okuden is deep initiation. Kaiden is complete or full initiation into the tradition. The exponent who received "menkyo kaiden" is a "licensed full initiate." This is the highest rank one could achieve in a tradition, with the exception of the position of sōke.

As was mentioned, not all bugei ryūha followed exactly the same pattern. In some ryūha there is also a special section, the so-called "betsu den" or "separate transmission." The betsu den is recorded in the betsu den no maki, and is only passed on to a select number of high-ranking students. In some hereditary schools, even if the head of the tradition had several children who were trained in the martial tradition, certain points were to be transmitted only to his successor. These special teachings are referred to as the "issshi sōden" (一子相伝). In the



Figure 4-9 Various densho. Densho could take the form of scrolls (makimono), bound volumes, or just a collection of papers. Some of these are mere lists of names, while others contain very detailed explanations of technique. The illustrated densho are particularly interesting. The quality of the drawings can vary considerably, from very basic sketches to elaborate works of art. (Author's collection)

event that the head of the family had no children of his own, he could either adopt one or give the isshi sōden to one of his "licensed full initiates," who would then become the successor.

Some schools used other names for their licenses, including shomokuroku, chūmokuroku, menkyo, and kaiden. There are also schools in which menkyo no maki is referred to as ato mokuroku, and kaiden no maki is referred to as hon mokuroku. These are just a few of the possible names. In some cases, special names, such as tora no maki (tiger scroll), ryū no maki (dragon scroll), ten no maki (scroll of heaven), chi no maki (scroll of earth), and jin no maki (scroll of man) were used to refer to certain scrolls. Depending upon the ryūha, the number of scrolls that were issued could also vary.

The densho

The manuscripts which are part of the ryūha are also referred to under the collective name of densho (Figure 4-9). Besides being the written records of a tra-

dition, the densho also served a very important symbolic function. As mentioned earlier, possession of all the makimono (scrolls) of a tradition was an essential element in proving the legitimacy of one's claim to a certain ryūha. Most densho were handed down directly from master to disciple, although it also happened that the successor of a certain school would receive the "archives" of the ryūha, including those manuscripts which had been written by earlier generations of grandmasters, lists of licensed students, and so on. The contents of the densho one had received were almost always secret. The manuscripts were to be consulted only by the one who had rightfully received them from his teacher. In many cases one was not even allowed to show the contents to one's family, a tradition which in some ryūha is upheld to this day. From a practical point of view the densho of the various schools provide a great deal of historical information. Comparison of the manuscripts from the same school written in different eras can reveal how much the school's curriculum has changed over the years, which parts formed the original core of the school, and which parts were added or discarded later.

Comparison of the scrolls from different branches of the same school is very helpful in establishing if and when changes were made to the curriculum. The contents of certain densho also show to what extent one school was influenced by another. Dates in the densho of a branch school can help narrow down the period in which the source school was created. In the case of a school which is no longer extant, the densho give researchers a chance to glance at what the school might have had to offer, and in some rare cases it is also possible to "reconstruct" or "revive" the technique. Whereas in some manuscripts the language is quite vague or cryptic, only to be understood by the initiated, there are also examples of very detailed manuscripts which include drawings. Illustrated scrolls are called emakimono (also emaki), or "picture scrolls." Among the most elaborate jūjutsu densho are those of the Sekiguchi Ryū, the Katayama Hōki Ryū (several drawings of which are included in this book), and the Yōshin Ryū, to mention the best known. Other noteworthy manuscripts include some illustrated manuals of the Nagao Ryū—the text of which is written in a secret script—and those of the Hongaku Katsumi Ryū.

In a country that has been ravaged by earthquakes, typhoons, fires, war, and a very hostile humid climate, it may be considered a small miracle that so many of these fragile manuscripts have survived.

The following section briefly addresses the place of the bugei ryūha in the feudal domains, which in the Edo period were referred to as "han."

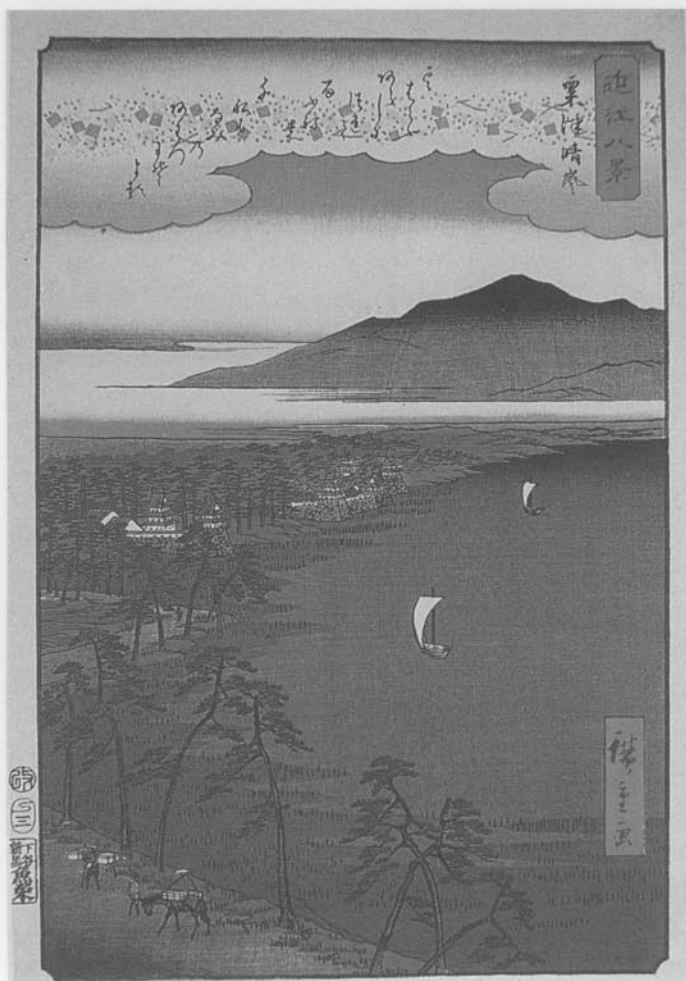


Figure 4-10 A woodblock print by Andō Hiroshige showing what the domain of Zeze would have looked like around the 1850s. Note Zeze Castle, which originally was partly surrounded by Lake Biwa. Unfortunately the castle was destroyed in the Meiji period. (From *Ōmi Hakkei*)

BUGEI RYŪHA AND MARTIAL ARTS TRAINING IN FEUDAL DOMAINS

Although the greater part of the Edo period passed in relative peace, the study of martial arts was still essential for the samurai retainers of the hanshu (the lord of the domain) and daimyō (more important lords). Whereas the warriors of the previous eras knew that their lives depended on their martial skills, most Edo-period samurai never saw a battlefield, and lacked first-hand battle experience. A wise feudal lord, however, would require his retainers to be skilled in martial arts, and the various domains constantly sought to hire men skilled in one or more specialties to function as instructors.

A valuable insight into the martial arts training organized in the feudal domain of Zeze (depicted in Figure 4-10), which was in the hands of the Honda family, is provided by Takeuchi Masato in his *Zeze Han no Budō*. The work illustrates the different martial disciplines that were to be studied by the samurai of

5
THE JIJITSU RYŪHA

the domain in the latter half of the Edo period. The main fields of instruction were kyūjutsu (archery), bajutsu (horse riding), kenjutsu (swordsmanship), sōjutsu (use of spears), jūjutsu, hōjutsu (gunnery), gunkai (conch horn used for signaling), katchū chaku yō (how to wear armor), and hyōhō (strategy). It is noteworthy that for most disciplines there were two or more ryūha active in the same domain. Not allowing one ryūha to have a monopoly on teaching may have been an efficient way to safeguard quality, since an instructor's performance could always be compared with that of a "competitor."

For kyūjutsu there were two schools active: the Heki Ryū Takebayashi-ha and the Bando Setsu-ha. There seems to have been only one style of bajutsu (the Ōtsubo Hon Ryū), one school for gunkai (the Oei Ryū), and one ryūha that instructed in the wearing of armor. Schools for swordsmanship were Jiki-shinkage Ryū, Imae Ryū, Tenshin Dokumyō Ryū, and the Seiko Ryū. Three schools were available for teaching spear techniques: the Takada Ryū, the Taneda Ryū, and the Hōzōin Ryū. Taneda Ryū and Hōzōin Ryū, respectively, taught suyari (spear with a straight head) and jumonjiyari (spear with a cross-shaped head). Jūjutsu was represented by the Sekiguchi Shinshin Ryū, Muni Musan Jigen Ryū, and Shinmyō Ryū. Perhaps as a sign that times had changed, there were no fewer than seven schools of hōjutsu (gunnery) in late Edo. Hyōhō (gungaku) was taught by the Echigo Ryū, the Kōshō Ryū, and the Naganuma Ryū.

In the early years of the Bunka period, the Zeze Han built a school building to serve as a training area for archery, sword techniques, spear techniques, and jūjutsu, but training also often took place at the houses of the various shihan. The lord of the domain showed a keen interest in the progress his men made, inspecting one or two ryūha every month. Furthermore, the lord regularly visited the demonstration grounds to view each ryūha's performance.

As an incentive, retainers that made good progress in their martial arts training were rewarded. If a retainer had managed to get as far as menkyo in any martial discipline he would get two mai⁶ in silver, and a kamishimo (set of formal samurai attire). Mokuroku was rewarded with 300 gold hiki (an Edo-period currency unit), and shoden with 100 gold hiki. A retainer who had managed to obtain three menkyo, from among the specializations in yumi (bow), uma (horse), ken (sword), and yari (spear), would receive a katana (long sword). If on top of those three menkyo he could get one from the fields of literature, hyōhō, jūjutsu, and hōjutsu, he would also receive a wakizashi (short sword). If he chose to receive his bonus in hard currency, then one katana equaled seven ryō in gold, and one wakizashi, five ryō in gold.⁷

Otome ryū

In much the same way that modern governments attempt to maintain the confidentiality of knowledge and technology that they consider vital to the security of their country, some Japanese feudal lords forbade certain important martial arts instructors to teach outside the boundaries of their domain. The term "otome ryū" referred to a ryūha where the grandmaster was in the service of a certain lord, and which could be taught only to a select group of retainers of the same lord. In some cases, the fact that a school did not become more widely known can be attributed to its status as otome ryū.

HISTORICAL IMPORTANCE OF THE BUGEI RYŪHA

The existence of the framework of the bugei ryūha and the figure of the denshōsha (person of tradition, or tradition holder) contributed to preserving an important part of Japan's cultural heritage. Professor Karl Friday remarks in the introduction to his work *Legacies of the Sword* that the ryūha which are still in existence today provide researchers with a fascinating window into the samurai past.⁸

Indeed, if one compares the number of martial disciplines that have been passed on in an unbroken line in Japan to the situation of the European martial arts, then one has to admit that Europe has lost most of its martial legacy. Perhaps with the exception of some traditional guilds that still use the long bow, and in some cases the crossbow, and some folklore groups, the greater part of Europe's martial disciplines has been lost. Even in fencing, exponents now use a weapon that only vaguely resembles the original.

Over the centuries a great number of jūjutsu ryūha have existed: many of them died out a long time ago, in some cases having had a lifespan of only one or two generations; others that managed to survive longer disappeared after the Meiji reform. Then too there was a ban on the practice of martial arts under the Allied occupation following the Second World War, forcing some ryū to suspend their training or to train secretly. This illustrates how difficult it was for the sōke, or grandmaster, of a ryūha to keep alive the tradition of which he was the guardian, and which in many cases had already been passed down through several generations of grandmasters. Not surprisingly, only a small fraction of the schools that existed up through the end of the Edo period are still active today.

THE JŪJUTSU RYŪHA

CATEGORIZING THE JŪJUTSU RYŪHA

This chapter introduces the “jūjutsu ryūha,” including both schools that started out as jūjutsu schools and schools whose original curriculum was simply dedicated mainly to jūjutsu or jūjutsu-like techniques.

These schools stand in contrast to those now known as “weapon schools” or “composite schools,” or those that were originally known as such. Most weapon schools and composite schools included jūjutsu-like techniques in their curricula, as was discussed in Chapter 4. However, with a notable exception, these schools will not be discussed here or in the following chapters. One problem which immediately arises is that many schools presently known as jūjutsu schools include the use of a wide variety of weapons in their curricula. This was especially true of the older schools. On the other hand, some schools may have started out as systems that emphasized jūjutsu-like techniques but gradually incorporated other weapon systems into their curriculum. This should come as no surprise, since ryūha were constantly evolving. As was discussed in Chapter 4, new successors could devise new tactics and philosophies to suit the needs of each new era. Other schools originally may have started out as composite and gradually narrowed their scope to become jūjutsu schools. Several examples of schools that made this transition still exist, and will be discussed in the following chapters.

I have used the following criteria in deciding whether to include a school in the survey in this and the following chapters; if a school satisfied any one of these three criteria, it was included in the discussion:

1. The school started out as a jūjutsu school (as indicated above, these schools are more the exception than the rule, and are mostly products of the Edo period).
2. The greater part of the school's curriculum is dedicated to jūjutsu or jūjutsu-like techniques.
3. The school did not originally use the term jūjutsu to refer to its system, but its techniques are jūjutsu-like.

In regard to the third point above, it is worth repeating that many schools now considered to be jūjutsu schools originally did not use the term jūjutsu to refer to their system, and in some cases even used a combination of terms. This was the case with many of the older schools. The Takenouchi Ryū, which is considered to be the oldest extant jūjutsu school, originally used the terms *koshi no mawari*, *kogusoku*, or *kogusoku koshi no mawari*, as well as such terms as *torite* and *hade*.

Another difficulty is that old martial arts reference works are not always consistent in their terminology, and use terms that were common at the time they were first written. In the following section three such reference works are discussed.

JŪJUTSU IN THE MARTIAL ARTS CHRONICLES OF THE EDO PERIOD

Some of the more famous martial arts chronicles of the Edo period in which references to jūjutsu ryūha can be found are the *Honchō Bugei Shōden*, the *Nippon Chūkō Bujutsu Keifu Ryaku*, and the *Shinsen Bujutsu Ryūsoroku*. Although the information recorded in them is admittedly sometimes far from reliable, these works provide a view of which schools were known to their authors, and what information was available on those schools at that time. The fact, that a particular jūjutsu school cannot be found in these works, however, does not mean that the school in question is not authentic. In fact, the majority of schools are not listed. It should be borne in mind that the information available to the authors was probably very limited, compared to the sources available to many modern authors. In addition, some schools had simply not yet been founded at the time of the writing of the chronicles. This is true particularly for the oldest of the three chronicles, the *Honchō Bugei Shōden*.

Honchō Bugei Shōden

The *Honchō Bugei Shōden* was first published in the first year of Kyōhō (1716) and consists of 10 volumes. It provides a list of the founders of a number of martial traditions that were among the better known before and during the early years of the eighteenth century. I mention here just those that were listed in volumes 9 and 10.

Volume 9, "Kogusoku, hobaku," lists the names of the founders of:

- Takenouchi Ryū
- Mujinsai Ryū
- Mori Ryū
- Musō Ryū

Volume 10, "Jūjutsu, ken" [i.e., kenpō], lists the names of the founders of:

- Seigō Ryū
- Kajiwara Ryū
- Sekiguchi Ryū
- Shibukawa Ryū

Nippon Chūkō Bujutsu Keifu Ryaku

The *Nippon Chūkō Bujutsu Keifu Ryaku* was written in Meiwa 4 (1767). Two chapters are of direct interest—one titled "Kogusoku, hobaku," and the other, "Kenpō."

"Kogusoku, hobaku" lists the genealogy of:

- Takenouchi Ryū
- Mujinsai Ryū
- Mori Ryū
- Musō Ryū

Kenpō lists a limited genealogy of:

- Genpin lineage:
 - Fukuno Shichirōemon
 - Isogai Jirōemon
 - Miura Yojiuemon
- Seigō Ryū (plus two branches)

- Sekiguchi Ryū
- Shibukawa Ryū
- Takemitsu Ryū

It also mentions the following ryū:

- Musan Jigen Ryū
- Araki Tō Ryū
- Kitō Ryū

Shinsen Bujutsu Ryūsoroku

The *Shinsen Bujutsu Ryūsoroku* was published in approximately Tenpō 14 (1843). It provides a list of twenty ryūha in a chapter entitled “Kogusoku torite, Jūjutsu.” The schools listed are:

- Takenouchi Ryū
- Tsutsumi Hōzan Ryū
- Araki Ryū
- Musō Ryū
- Miura Ryū
- Fukuno Ryū
- Seigō Ryū
- Kajiwara Ryū
- Sekiguchi Ryū
- Shibukawa Ryū
- Kitō Ryū
- Yōshin Ryū
- Kyūshin Ryū
- Kanshin Ryū
- Ryōi Shintō Ryū
- Shin Shindō Ryū
- Nippon Honden Miura Ryū
- Ise Jitoku Tenshin Ryū
- Iga Ryū
- Yoshioka Ryū

A SELECTION OF SCHOOLS IN CHRONOLOGICAL ORDER

The chart in Figure 5-1 places some of the main schools and a random selection of minor schools into chronological order in terms of the approximate date of their founding.

The chart is limited to those periods that were most relevant for the rise and development of the jūjutsu schools, and does not include weapon schools, many of which were established even before the rise of the first-generation jūjutsu schools. It is quite possible that other ryūha that focused on jūjutsu-like techniques may have existed before the founding of the Takenouchi Ryū, which is here chosen as the starting point. There are in fact schools that claim to be older than Takenouchi Ryū; however, it is often difficult to prove their age with certainty. The Takenouchi Ryū, on the other hand, is definitely one of the better, if not the best, documented jūjutsu schools.

SURVEYING THE JŪJUTSU RYŪHA AND THEIR BRANCHES

The next three chapters classify each ryūha according to the lineage, or sphere of influence, to which it belongs. There were, of course, a multitude of schools that produced an even greater number of branch schools. Some jūjutsu schools, however, generated more branch schools than the rest or, as some critics have it, simply were more famous than other schools, and are therefore considered “source schools” of a lineage. Lineages that can often be found in the available literature include: the Takenouchi Ryū lineage, the Yōshin Ryū lineage, and the Genpin lineage (which is named not after a ryūha, but after Chin Genpin).

It is risky to generalize, but in order to create some kind of structure when referring to the different ryūha, the lineages are described as: the Takenouchi Ryū lineage, the Fukuno Ryū lineage, and the Yōshin Ryū lineage (of Akiyama). These three are discussed in Chapter 6. For reasons explained in that chapter, I do not support the theory of a Genpin lineage, but prefer to speak of a Fukuno Ryū lineage.

A great number of jūjutsu styles can be traced back to one of these primary lineages. However, claims that all schools that existed were somehow derived from the three or four source ryūha are virtually impossible to support with any

Figure 5-1 Historical context of the creation of a number of jūjutsu ryūha

DATE	JAPANESE HISTORY	DATE OF ESTABLISHMENT OF JŪJUTSU RYŪHA
1588	Katana gari: nonwarriors were no longer allowed to possess swords	Takenouchi Ryū (1532) Enshin Ryū (1560–1568)
1600	Battle of Sekigahara	Araki Ryū (late Sengoku period?)
1603	Tokugawa Ieyasu appointed Shōgun	START OF THE EDO PERIOD
1605	Tokugawa Hidetada Shōgun	
1614	Ōsaka Fuyu no jin	
1615	Ōsaka Natsu no Jin	Oguri Ryū (1616) Fukuno Ryū (between 1585–1622?) Nanba Ippo Ryū (just before or during Genna years (1610–1623))
1623	Tokugawa Iemitsu Shōgun	Teishin Ryū (presumed between 1624–44) Seigō Ryū (unknown, but before 1630?) Sekiguchi Ryū (ca. 1630)
1633	First legislation isolating Japan; Japanese ships cannot leave the country without permit	
1634	Limitation on the number of foreign ships that can dock	
1635	Japanese ships can no longer leave Japan; ships that left earlier can no longer return	
1636	All Portuguese except those involved in trade are forced to leave	
1637	Shimabara Revolt (uprising of peasants and Christians)	Midare Kitō Ryū (ca. 1637)
1639	All Portuguese expelled; Dutch only allowed on Deshima (Nagasaki). Japan in isolation.	Jikishin Ryū Takagi Ryū (ca. 1645) Sōsuishitsu Ryū (ca. 1650)
1651	Tokugawa Ietsuna Shōgun	Yōshin Ryū (between 1651–60?) (Akiyama Yōshin Ryū)
1680	Tokugawa Tsunayoshi Shōgun	Shibukawa Ryū (1680–84?) Takemitsu Ryū (ca. 1705)
1709	Tokugawa Ietada Shōgun	
1715	Tokugawa Ietsugu Shōgun	
1716	Tokugawa Yoshimune Shōgun	
1758	Tokugawa Ieshige Shōgun	
1767	Tokugawa Ieharu Shōgun	Shin no Shindō Ryū (ca. 1770)
1787	Tokugawa Ienori Shōgun	Tenjin Shinyō Ryū (ca. 1830)
1839	Tokugawa Ieyoshi Shōgun	Itō-ha Shinyō Ryū (ca. 1841)
1854	Tokugawa Iesada Shōgun	
1858	Tokugawa Ieshige Shōgun	Shintō Yōshin Ryū (1864)
1865	Chōshū and Satsuma Revolt	
1868	Meiji reform	END OF THE SAMURAI CLASS

hard evidence. Those works that do support these claims tend to greatly oversimplify matters and, by ignoring certain important issues, seriously misrepresent the complexity of the matter. Quite often the role that certain weapon schools played in the development of specialized jūjutsu schools is not taken into account, if it is even researched at all. (The role of some of these weapon schools is covered briefly in the introductory section of Chapter 7.) The information available seems to suggest that there are in fact a number of ryūha that cannot be traced back to the above jūjutsu source schools, and that seem somehow to have developed independently, or that have otherwise left no clue as to their source of inspiration. Some of these are also included in Chapter 7, together with a selection of schools that were originally composite schools, but that narrowed down their curricula and basically became jūjutsu schools.

In those exceptional cases in which a disciple just continued the teachings of his master after receiving his full license, or in which a disciple founded his own style after receiving his menkyo from just one master, it is easy to assign a source school. However, in other cases disciples founded their styles without any formal, written acknowledgment (in the form of moku roku, menkyo, registration in school records or ledgers, or the like) of having studied under a certain master, or the information available is not reliable. The founders of a great many styles—especially those of second- and third-generation schools—“borrowed” techniques from more than one school; in some cases, they borrowed from different lineages and even from completely different weapon systems. In so doing they created their own unique amalgamation, and seriously complicated any efforts to categorize them. Another serious obstacle is that the information available is not always reliable; stories were sometimes adapted by schools in order to improve their image, or represented in somewhat exaggerated form in the folk tales of the time.

Many founders of schools went on *musha shugyō*, or a “warrior’s pilgrimage,” traveling all over the country to seek new knowledge and to test and improve their skills. While on their journey they encountered various masters or exponents of other schools and entered into what were called “*taryū jiai*” (contests with other schools) and “*shinken shōbu*” (fights to the death). Whereas in many cases *taryū jiai* was a no-holds-barred contest, sometimes with quite devastating or even deadly results, there were also fights that were more like friendly contests in which the loser would become the student of the winner. It was quite possible that the founder of a school would have received some form of “tuition” from several masters before actually developing his own style. This

Figure 3.1 Historical context of the creation of a number of Japanese ryūha

Lineage	School	Historical context
1. Ryūha	Takeda-ryūha, Yamaoka-ryūha, etc.	Takeda-ryūha (1532) Yamaoka-ryūha (1540-1545)

tuition might in some cases not have been much more than some friendly advice. If later a certain style became famous, many masters would claim that they had actually been the main teacher of the founder, in order to add prestige to their own schools. On the other hand, the founder of a school would sometimes claim that he was the student of a famous master or lineage, in order to enhance his credibility. In addition, successors of a school sometimes invented or changed stories, or simply did not know the exact details themselves.

For all the above reasons, it can be extremely difficult—particularly with second-generation or later schools—to assign a school to a certain lineage. Conclusions reached can be somewhat different depending on the criteria that are used. Any school that is the product of schools of more than one (jūjutsu) lineage is listed under the lineage of the school that is most dominant—in other words, the school from which most techniques have been “borrowed.” Where there is no apparent dominant influence, the school is listed in Chapter 8, covering combined lineages.

One point to bear in mind is that the founders or inheritors of certain ryūha, whether or not they theoretically can be counted under a certain lineage, are proud of the individuality of their tradition, and do not necessarily consider themselves to be a branch. From their perspective, their system is the main system.

THE PRIMARY LINEAGES

1. THE TAKENOUCHI RYŪ LINEAGE

TAKENOUCHI RYŪ 竹内流

The choice of Takenouchi Ryū as the first school in this compilation is not random, for it is often considered to be the oldest jūjutsu school still in existence. In other respects, too, the Takenouchi Ryū is quite remarkable.

First there is the fact that it was founded during the Sengoku (Warring States) period, more than a decade before the matchlock gun was introduced into Japan. Warriors in full armor battled with their long swords and, at close quarters, would resort to grappling techniques, using their daggers to pierce the weak points in the opponent's armor, or striking the unprotected parts of his body with their fists and elbows. It is against this background that we can envision the establishment of the ryū by Takenouchi Nakatsukasadayū Hisamori (1502?-95), lord of the small Ichinose Castle in Sakushū, a mountainous area in what is now Okayama Prefecture.

A second noteworthy feature is that the school was developed by three successive generations of the Takenouchi family and has stayed in the family through the present day. The school's history, which dates back about 470 years, is remarkably well documented.

A manuscript of great importance in the history of the ryū is the *Takenouchi Kei Sho Kogo Den* (*Kogo Den* for short), which records the school's establishment by Hisamori and its subsequent development. The *Kogo Den* was begun by the school's second and third grandmasters, and since then all grandmasters of the Takenouchi Ryū have recorded in it the events significant to the history and development of the tradition.

The following passage is based mainly upon the story of the creation of the Takenouchi Ryū as recorded in the *Kogo Den* (with occasional additions by the author).

In the mountains of Sannomiya,¹ Takenouchi Hisamori prayed to the god Atago and submitted himself to severe training. For several days he practiced and perfected his skills, striking a big tree with his bokutō [wooden sword, which in this case had a blade length of two shaku, four sun, or seventy-two centimeters].² On the sixth day of his training, Hisamori had fallen asleep from exhaustion when suddenly a gray-haired yamabushi, who looked like the incarnation of the god Atago, appeared near his bedside. The yamabushi was seven feet tall and his eyes were open wide, giving him a furious look. Immediately Hisamori attacked him with his wooden sword; however, the yamabushi would not be defeated, and Hisamori realized that his adversary possessed superhuman strength. The yamabushi then taught Hisamori a number of techniques for swiftly overcoming an assailant. These techniques, five in total, are today called the "torite gokajō." After this the yamabushi picked up the lengthy bokutō, which he felt was useless, and cut it in half, producing a shorter [one shaku, two sun, or thirty-six-centimeter] sword, which he called "kogusoku." Next the yamabushi showed Hisamori how to carry the sword in his belt and taught him a system of grappling with the sword, consisting of twenty-five techniques. Since then that system of kumiuchi using a short sword or dagger has been called "koshi no mawari" [around the loins]. At present these twenty-five techniques are part of Takenouchi Ryū's kihonwaza, and are referred to as "kogusoku koshi no mawari omotegata." Taking off a vine entwining a tree, the yamabushi subsequently taught Hisamori how to restrain and tie up an enemy. These restraining techniques were called "musha garami," and according to this story gave birth to the technique of "haya nawa," the art of swiftly restraining an opponent using a 2.5-meter rope. Then the yamabushi disappeared in a mysterious way, with the wind springing up, lightning flashing, and thunder rolling.

Although the story of the creation of the Takenouchi Ryū is largely mythical, there is no doubt that Takenouchi Hisamori actually existed and that he was the founder of this school. As was mentioned in Chapter 4, many classical ryūha have a similar "story" to explain and dignify the creation of their school. The inspiration necessary to create a new system was often considered to have been received

through divine guidance. In the case of the Takenouchi Ryū and many of its branch schools, the god Atago played an important role. The torite techniques that Hisamori is said to have received from the yamabushi are called "shinden torite gokajō," which translates as "the five capturing techniques given by God." The day that Takenouchi Hisamori is said to have created his own style was the twenty-fourth of the sixth month (according to the old lunar calendar) in the first year of Tenbun (1532), when he was twenty-nine or thirty years old. This day is still a significant one for exponents of the Takenouchi Ryū, and each year the creation of the school is commemorated.

In the turbulent Sengoku period, it was inevitable that some warlords, and with them their families, were doomed. In the Azuchi-Momoyama period, fighting intensified again after Toyotomi Hideyoshi suddenly began making progress in his war against the Mōri family and its allies. So history has it that in the eighth year of the Tenshō reign (1580), Ichinose Castle was overrun by the forces of Ukita lenao, and Takenouchi Hisamori and his family were forced to flee. After losing the castle to the enemy, they traveled around for some time before finally returning to Okayama. Hisamori had spent a great deal of his life in the service of the bigger warlords, but realizing that war had brought him nothing good, Hisamori called for his second son, Hisakatsu, and his grandson, Hisayoshi, and warned them not to enter into the service of the big warlords. Instead he recommended that they live off the land, and protect the family and its tradition (the Takenouchi Ryū). They were not to become martial arts instructors to any of the important families. So throughout the entire Edo period the Takenouchi Ryū was never associated with any feudal domain but remained completely autonomous. In the dōjō in their village, farmers and bushi alike were taught.

Hisamori died in Bunraku 4 (1595) at the age of ninety-three. The Takenouchi Ryū was continued by his second son and his grandson, and since its creation, the Takenouchi Ryū has been passed on through generations of the Takenouchi family.

Takenouchi Hitachinosuke Hisakatsu

Takenouchi Hitachinosuke Hisakatsu,³ the second son of Takenouchi Hisamori, succeeded his father as head of the Takenouchi Ryū. Hisakatsu had seen the fall of Ichinose Castle, which apparently had made such an impression on him that he took bujutsu very seriously, studying very hard. He was a gifted martial artist, and at the age of twenty he had already developed the "hisshō gokajō" ("five principles of unfailing victory"). At twenty-three he departed on a musha shugyō

(warrior's journey), testing his skills in what was known as "shinken shōbu" (literally "fight with real swords"), or fight to the death, against numerous opponents throughout the country. It is said that Hisakatsu was well aware of the importance of psychological intimidation. He would, for example, shout at challengers in order to unnerve them, and if they lost their composure he would exploit that *sukima* ("unguarded moment") and attack.

Based upon experiences gained in the various challenges he undertook during his *musha shugyō*, he compiled the *Hakkajō no Koto* ("On the Eight Principles"), which contained eight techniques he had used successfully during his journey. (They are also sometimes called "Taryū Kachi No Kata.") Interestingly, three of these techniques—Genba dome (literally, "stop Genba" or "Genba stopper"), Kenmotsu dome, and Nakamura dome—refer to specific defeated opponents. This is recounted in *Shinden no Bujutsu, Takenouchi Ryū*:

While on his *musha shugyō*, Hisakatsu went to Hakata on Kyushu, where he met a certain Takagi Genba. Genba was very good at *kumiuchi* and had never lost a fight. Hisakatsu knew Genba was good but did not really want to kill him. However, Hisakatsu didn't have much time to think, as Genba immediately attacked fiercely with his *tachi*. Hisakatsu stopped Genba's attack with his *wakizashi*, pushed Genba back, and stabbed him. The technique that Hisakatsu used was a variation of *wakizashi otoshi*, and this new variation he called "Genba dome [literally, "stop Genba" or "Genba stopper"]."⁴

The next extract illustrates how he developed Nakamura dome:

After Kyushu, Hisakatsu went to Kyoto, Osaka, and Echizen. Until then he had not lost even one fight. In Echizen Kinome Toge he met Nakamura Take Dai no Shin. Nakamura was very tall (190 centimeters). Suddenly he said to Hisakatsu, "I will fight you with my bare hands," and attacked. Hisakatsu used a *koshi no mawari* technique called "*sumashi miru no jutsu*" and unbalanced Nakamura. Nakamura, however, grabbed Hisakatsu's arm, and twisted it upwards. Hisakatsu turned around to escape the twisting action, after which Nakamura attempted to grab him again. Hisakatsu avoided Nakamura's action and attacked one of his *kyūsho* with a *tsuki*. After this he drew his *kodachi* and finished the fight. This technique that he used to overcome Nakamura he called "Nakamura dome" ["stop Nakamura," "Nakamura stopper"].⁵

The development of "tō iri no koto" (literally "on entering a door") is explained as follows:

One day, Hisakatsu happened to be in Yamagata, where some criminal had entered someone's house with a drawn sword. Many people surrounded the house, but no one managed to enter. Hisakatsu took his sword out of his belt, and drew it so that a small section of the sword was still in the scabbard. Next he pushed the scabbard into the door opening. The criminal was surprised and hit the scabbard of Hisakatsu's sword. Hisakatsu, however, was unharmed, and subsequently caught the criminal. This explains the origin of tō iri no koto.⁶

Hisakatsu's last shinken shōbu was with a certain Ibaragi Kenmotsu. The technique he used to overcome Kenmotsu he called Kenmotsu dome. After this he returned home.

In the spring of the sixth year of Genna (1620), Takenouchi Hisakatsu demonstrated his skills in front of Emperor Gomizuno'o and received the title Hinoshita Torite Kaizan, as well as the prerogative to use the color purple, which was the imperial color (and the use of which by ordinary citizens was prohibited), for the ropes used in the school's tying arts. This event is recounted as follows:

In spring of the sixth year of Genna, Emperor Gomizuno'o went to view the cherry blossoms on Kyoto's Nishiyama. On the way back two men appeared. The Emperor's escort asked, "Who are you?" One of the men replied, "Kogusoku Koshi no Mawari Shihan Takenouchi Hitachinosuke Hisakatsu and his son Hisayoshi. We are studying very hard, and we would like to demonstrate our skill to the Emperor. Please forgive us this breach of etiquette." The imperial escort tried to push the men away, but they wouldn't move. At that time, however, the Emperor said he was willing to watch their demonstration, and thus Hisakatsu and his son demonstrated for the Emperor. The Emperor was delighted with the demonstration, and the next day the Imperial Counselor Konoe dispatched a man to Hisakatsu to invite him to the Imperial Palace. It is said that the Counselor became a student of Hisakatsu, and even received menkyo kaiden. Later the Counselor recommended that the Emperor grant Hisakatsu the title "Hinoshita Torite Kaizan," which means "in this world the founder of Toritejutsu." When Hisakatsu received his name, the Imperial Counselor removed the purple cord from his kanmuri [ceremonial

hat worn by high-ranking officials], and gave it to Hisakatsu, saying that from now he could use it for haya nawa. Thus began the use of purple cords in the school's tying arts.⁷

Takenouchi Kaganosuke Hisayoshi

Takenouchi Kaganosuke Hisayoshi was the oldest son of Hisakatsu. He became the third head of the Takenouchi Ryū and completed the ryūgi. Hisayoshi also wrote the "Songs of Philosophy," the *Shinyoka*, a secret manuscript containing a collection of fifty-nine didactic poems relating to the school's philosophy.

Like his father before him, Hisayoshi also received the title Hinoshita Torite Kaizan, from Emperor Reigen, in the third year of Kanbun (1663).

Under Hisayoshi the school became quite famous, and it is said that he had no less than thirty-eight hundred students, the best known of whom may have been Takagi Umanosuke, second head of the Takagi Ryū.

Technical characteristics of the Takenouchi Ryū

Kogusoku koshi no mawari

The backbone of the Takenouchi Ryū is kumiuchi (grappling) or, to be more precise, yoroi kumiuchi (grappling while clad in full armor). As has been mentioned, when grappling in armor, warriors could use a dagger to pierce the weak points of the enemy's armor, or use their fists and elbows to hit the unprotected parts of his body.

In the case of the Takenouchi Ryū, short swords (of up to thirty-six centimeters) such as wakizashi, kodachi, and yoroi dōshi are called "kogusoku,"⁸ meaning "minimal armor," "small armor," or even "small weapons." In the Takenouchi Ryū, the grappling system in which these kogusoku are used is called "kogusoku koshi no mawari." So it would be more accurate to say that the backbone of the Takenouchi Ryū is "kogusoku koshi no mawari."

The fact that exponents of the Takenouchi Ryū used short swords against opponents armed with long swords would seem to have put them at a disadvantage. However, by quickly closing in on the opponent, the situation could be reversed. At close quarters, the short sword became more effective. Therefore, developing the skill and agility to close in on an enemy swiftly was of vital importance. This is one of the specialties of the Takenouchi Ryū (Figure 6-1).



a



b

Figure 6-1 Kodachi versus tachi 1. Takenouchi Tōjūrō, sōdenke of the Takenouchi Ryū, armed with a kodachi and facing swordsman Kanzaki Masaru. In order to gain the advantage over the swordsman, it is necessary to close in quickly.



Figure 6-2 Takenouchi Ryū densho. Shown here are two pages of a martial arts manual on Takenouchi Ryū Torite from the twelfth year of the Kan'ei reign (1635). (Photograph courtesy Nakashima Atsumi)

Takenouchi Ryū Koshi no Mawari's omotewaza comprises twenty-five techniques. The urakata consists of fifty-three techniques, including techniques to counter the omotewaza, and variations on the omotewaza. Then there is the koura section, which includes an additional fifteen variations (henkawaza). Some other sections are gokui hakkajō, ura gokui gokajō, hioku no den, and hioku nanakajō. There are about 135 techniques in total.

The techniques used to restrain an opponent, if one wished to bring him in alive, are called torite. Figure 6-2 shows an old martial arts manual dating from the twelfth year of the Kan'ei reign (1635), referring to Takenouchi Ryū Torite.

Hade or kenpō taijutsu

From the koshi no mawari, a new system was developed in which the use of short swords was not required. Instead one would attack the anatomically weak points of the body with atemi, in order to weaken the enemy before using nagewaza

(throwing techniques). Knowledge of these vulnerable points, called "kyūsho" or also "tsubo," was passed on by word of mouth. The new system of fighting was called kenpō taijutsu, or hade. Hade is divided into three main sections: mae hade, naka hade, and oku hade.

The school's kyūshojutsu was developed by two generations. Legend has it that when Hisamori was fighting the yamabushi who would later teach him, at one point he could not move his arms and legs and was completely paralyzed.⁹ This was the effect of "kyūsho zeme" (kyūsho attack). Naturally Hisamori wanted to master these "mysterious" techniques, and developed the school's sakkapō no jutsu. The Takenouchi Ryū recognizes seventy-two tsubo, the result of Hisamori's research, added to by research undertaken by the second grandmaster, Hisakatsu. The methods of manipulating tsubo (pressure points) in order to cause injuries are known as sappō ("killing methods"). When the tsubo are being used to heal, the methods are called kappō ("resuscitation methods"). The combination of both "killing" and "resuscitating" methods is known as sakkappō ("killing and resuscitating methods"). Sakkappō was one of the school's distinctive techniques.

Saide

The saide section contains some twenty-nine techniques in total (saide nijū kyū kajō). Saide can be seen as a form of kenpō (in this case, the term kenpō refers to swordsmanship) in which nagewaza (throwing techniques) and kansetsuwaza (joint-locking techniques) are liberally used. So it would be fair to say that saide is the combination of kenjutsu and kumiuchi.

Structure

Although the Takenouchi Ryū is generally known as a jūjutsu school, in addition to the previously discussed sections, the curriculum also includes kenpō (swordsmanship), iai, naginata, tessen, and hojō. In addition, bōjutsu is a very important part of the curriculum, since it is viewed as essential to the development of taisabaki (body movement) and kamae (posture). Figure 6-3 shows Takenouchi Ryū Jūjutsu. Figure 6-4 illustrates the use of the bō against the sword.

The Takenouchi Ryū is still in existence today, and is currently transmitted along two lines of the Takenouchi family.¹⁰ One is the Takenouchi Ryū (Tōjūrō house or Sōdenke) headed by Takenouchi Tōjūrō Hisatake (Figure 6-5), the



a



b

Figure 6-3 Two exponents of the Takenouchi Ryū in action.



a



b

Figure 6-4 Takenouchi Ryū bō-jutsu "hiki ai." Takenouchi Tōjūrō, sōdenke of the Takenouchi Ryū, here armed with a bō, and Kanzaki Masaru, demonstrating "hiki ai" at Shimogamo Shrine in Kyoto. The technique involves the swordsman being lured into grabbing the bō. When he then makes a further attempt to attack, he is locked with the bō.



c



d



Figure 6-5 Kodachi versus tachi 2. Takenouchi Tōjūrō stops a sword attack with his kodachi during a demonstration at Shimogamo Shrine in Kyoto.

thirteenth grandmaster. The other is the Takenouchi Ryū (Tōichirō house or Sōke), also called Hinoshita Torite Kaizan Takenouchi Ryū, headed by Takenouchi Tōichirō Hisamune (fourteenth grandmaster in the Tōichirō line). Both families are inheritors of the main tradition. The genealogy of the Takenouchi Ryū can be found in the Appendix.¹¹ Another line along which the Takenouchi Ryū was transmitted was known as the Bichū Den, or Bichū tradition, which branched from the main line at the time of the third head, Takenouchi Hisayoshi. The Bichū tradition is also still active today.

From ancient times, the grandmasters of Takenouchi Ryū accepted students of all social classes. Traditionally, students could obtain five licenses, corresponding to the different levels of initiation which they had completed. The first and lowest ranking is called "tassha"; the next are "mokuroku" and "jirō," followed by "menkyo" (or "menjo"), and the highest license is "inka." In accordance with the license received, students were expected to take up certain responsibilities.

Students start by practicing the omote geiko, and then advance to more secret techniques contained in ura geiko. After having mastered these, they become eligible for the tassha rank. However, before they can receive further initiation they have to write a pledge to the gods. This pledge is known as kishōjinmon, and in it disciples promise not to reveal the secret techniques they are about to receive—not even to fellow apprentices or to their own children. After this, disciples are allowed to study the gokui and proceed to the mokuroku level.

The Takenouchi Ryū has various hidensho, or "secret manuscripts," which complement the kuden. One can receive copies of these if one continues beyond the mokuroku level. Some of these hidensho are: the ko-ura no maki, the shinyoka, and the dokuyo ben. The hisshō gokajō and the hakkajō no koto mentioned earlier, which were developed by the school's second head, also belong to the gokui. The hakkajō no koto can be studied by students who have obtained mokuroku, and are included among the secret techniques of that level. The hisshō gokajō are taught to disciples who are eligible for inka.

Technique is studied from omote geiko through the jirō level; from menjo to inka, one is required to master philosophy. In Takenouchi Ryū, both technical skill and philosophy are important.

As has been discussed, the main tradition is preserved through the Takenouchi families. However, a great number of schools stemmed from the Takenouchi Ryū, with the most prominent jūjutsu schools being Sōsuishitsu Ryū, Rikishin Ryū, Takenouchi Santō Ryū, and Fusen Ryū. And it is said that Takagi Ryū's second grandmaster, Takagi Umanosuke, also studied Takenouchi Ryū at one time. Another interesting point is the connection between the Takenouchi Ryū and the Katayama Hōki Ryū, of which Hōki Ryu Iaijutsu is best known at present. What is less well known is that a substantial part of the Katayama Hōki Ryū curriculum consisted of jūjutsu techniques (koshi no mawari and kumiuchi) modeled on the Takenouchi Ryū (see the section beginning on page 111 on Katayama Hōki Ryū Koshi no Mawari).

Araki Mujinsai Ryū founder Araki Mujinsai reportedly received instruction from Takenouchi Hisayoshi, and in some literature on the Takenouchi Ryū there

are also links made between Takenouchi Ryū and Enshin Ryū, another sixteenth-century school famous for its kumiuchi.

Takenouchi Ryū branches, and schools within its influence

There are quite a number of schools—and not only jūjutsu schools—that can be counted as part of the Takenouchi Ryū lineage. The following is a limited selection of schools that are derived from or directly influenced by the Takenouchi Ryū, and in which an important part of the curriculum consists of jūjutsu-like techniques.

- Takenouchi Une Ryū
- Katayama Hōki Ryū Koshi no Mawari
- Futagami Ryū
- Rikishin Ryū
- Takenouchi Santō Ryū
- Yano Ryū
- Nanba Ippo Ryū
- Nanba Ippo Shintoku Ichi Ryū
- Fusen Ryū

There are several more schools that cannot really be called branches, but that were to some extent influenced by Takenouchi Ryū. These include:

- Araki Ryū
- Takagi Ryū
- Kajiwara Ryū (see Seigō Ryū)
- Donteki Ryū

TAKENOUCHI UNE RYŪ 竹内畝流

Takenouchi Une Ryū was founded by Takenouchi Gozaemon Hisaharu (Gorō-emon Hisaharu, according to Watatani and Yamada),¹² Takenouchi Hisamori's oldest son. As was mentioned in the discussion of Takenouchi Ryū, it was Takenouchi Hisakatsu who succeeded Hisamori as head of the main line of the Takenouchi Ryū. Hisaharu, on the other hand, who had also studied koshi no mawari under his father, later developed his own system which was known as Takenouchi Une Ryū. In addition to torite, Takenouchi Une Ryū also included kenjutsu. The kenjutsu developed by Hisaharu is sometimes also referred to as Shin Ryū.

Figure 6-6 Katayama Hōki Ryū founder Katayama Hōki no Kami Hisayasu, from *Hōki Ryū Jūjutsu Hiden Emaki*. (Photograph courtesy Nakashima Atsumi)



KATAYAMA HŌKI RYŪ KOSHI NO MAWARI 片山伯耆流腰之廻

This school, sometimes also referred to as Hōki Ryū Jūjutsu or Katayama Ryū Jūjutsu, was founded by Katayama Hōki no Kami Hisayasu (1575–1650). Presently the Hōki Ryū is almost exclusively known for its sword techniques (Hōki Ryū Iaijutsu), but the curriculum of the Katayama Hōki Ryū originally included a substantial part of kogusoku koshi no mawari. Although the school's iai is not derived from the Takenouchi Ryū, its kogusoku koshi no mawari is closely related to that of the Takenouchi Ryū, and should therefore be included in this section.

Katayama Hōki no Kami Hisayasu

Hōki Ryū founder Katayama Hōki no Kami Hisayasu (Figure 6-6) was born in 1575, in an era when battlefield tactics were drastically changed by Oda Nobunaga, who used firearms on a massive scale at the battle of Nagashino. From a very young age Hisayasu studied iai under his uncle. Hisayasu was also a disciple of Takenouchi Hisamori, with whom he studied Takenouchi Ryū Kogusoku Koshi no Mawari. It is even possible that they were closer relatives; however, a theory often found in Japanese reference works that Hisayasu was Hisamori's younger brother should be ruled out. Although the exact year of Hisamori's birth is not known, it was about 1502. Hisayasu, on the other hand, was born in 1575, thus

eliminating the possibility that the two men were brothers. Nevertheless, there is no doubt that they cooperated in various ways. From the Takenouchi Ryū's techniques Hisayasu distilled his own system, selecting certain techniques and adding his own ideas. Katayama Hōki Ryū's *koshi no mawari* was thus not a replica of the Takenouchi Ryū's, but it was certainly modeled on it. The *koshi no mawari* techniques Hisayasu created are recorded in the *Katayama Hōki no Kami Sen Nakatsukasa Kufū Kumiai—Koshi no Mawari Omote Gata Kuden Shūren Oboegaki* and the *Katayama Hōki no Kami Sen Nakatsukasa Kufū Kumiai—Koshi no Mawari Omote Gata Kuden Emokuroku*. The first work, written by Hisayasu himself, is a *kudensho* containing detailed descriptions of his *koshi no mawari* techniques. The second work contains detailed drawings illustrating the techniques mentioned in the first work; in addition to providing valuable information, it is also an artistic jewel. Both works are between about 350 and 390 years old, with the textual part believed to have been completed first.

Hisayasu also went on a *musha shugyō*, and on New Year's Day of Keichō Gannen (1596), while praying to the god Atago in Kyoto, he saw the character "kan" (貫) and became enlightened. Then he started his own *ryūha*. (One name sometimes used to refer to Hisayasu's system was *Ikkan* ["one kan"] *Ryū*.) Hisayasu became the martial arts instructor to the Toyotomi family, and taught Toyotomi Hidetsugu and Toyotomi Hideyori. In Keichō 15 (1610) he was invited to give a demonstration before Emperor Gyouzei, and received the title "Jū Goi no Ge Hōki no Kami." (This meant that although he was not precisely a *daimyō*, he had been named to an equivalent rank.) In Genna Gannen (1615), after the fall of Osaka Castle and the destruction of the Toyotomi family whose stronghold the castle then was, Hisayasu went to Suō no Kuni (in what is now Iwakuni). At that time he was invited to enter the service of Kikkawa Hiroi'e, the first Lord of Iwakuni, but declined. Hisayasu lived in Suō no Kuni until his death in Keian 3 (1650).

One of the sayings in which he expressed his philosophy was, "*Arasoi no nai no ga bu no risō*," which means, "Not to fight is the ideal of martial arts."

Katayama Hōki Ryū Koshi no Mawari

Unlike the *ryūha*'s *iaijutsu*, the *kogusoku koshi no mawari* was maintained as a "family style" and practiced within the Katayama family until the time of Katayama Busuke Hisamichi, the ninth head of both the Katayama family and the Katayama Ryū. The style was thus preserved fairly closely until the Taishō period, but since the tenth head of the Katayama family did not study the system, there



a



b



c

Figure 6-7 Immobilization with the long sword. Nakashima Atsumi, present sōke of Katayama Hōki Ryū Jūjutsu, shows how to use the opponent's own weapon to immobilize him, without even removing it from his obi (belt). (Photographs courtesy Nakashima Atsumi)

was a gap of some years during which the tradition was discontinued. It was Nakashima Atsumi who, in 1992, at the request of Katayama Fuku'o, eleventh head of the Katayama family, took up the role of tenth sōke of Katayama Ryū Kogusoku, and restored the ryūha's kogusoku koshi no mawari. The school is now referred to as Katayama Hōki Ryū Jūjutsu.

The techniques in their present form are taken directly from the aforementioned *Katayama Hōki no Kami Sen Nakatsukasa Kufū Kumiai—Koshi no Mawari Omote Gata Kuden Shūren Oboegaki* and the *Katayama Hōki no Kami Sen Nakatsukasa Kufū Kumiai—Koshi No Mawari Omote Gata Kuden Emokuroku*, and as such are probably more authentic and closer to the original concept of the school's founder than those techniques of certain systems which were effectively continued in an unbroken line, but in many cases were modified by later generations of grandmasters.

Technical characteristics

Hisayasu's koshi no mawari was a very sophisticated system, clearly intended for use by members of the warrior class. A significant feature, discussed in Chapter 1, was the importance that Hisayasu assigned to techniques designed to protect the



a



b



c



d

Figure 6-8 Katayama Hōki Ryū Koshi no Mawari "Gyakuha tome." Nakashima Atsumi applies gyakuha tome against an opponent who has grabbed his lapel and is about to stab with his tantō. Using taisabaki, the tantō attack is avoided and the opponent is disarmed. Note how (in photo b) the opponent is kicked off balance as he stabs. (Photographs courtesy Nakashima Atsumi)

lord. Another characteristic was the emphasis placed on the use of weapons, including the katana, wakizashi, tantō, and tessen, which were almost standard weapons for the samurai. Hisayasu must have thoroughly researched the advantages and disadvantages of these weapons, and as a result developed tactics that allowed him to fully exploit them in combat. In Katayama Hōki Ryū one is taught to disarm an opponent or to immobilize him with his own weapon (Figure 6-7), but conversely one is also taught to avoid or escape from these kinds of actions. Some of the techniques are reminiscent of the old battlefield style of fighting, while others deal more with the types of aggression that are encountered in daily life. (Figure 6-8 shows a defense against a knife attack.) The importance of constant awareness of possible threats within one's surroundings (whether on the battlefield, on the street, or in the house) is also emphasized (Figure 6-9). At a higher level, attention is also paid to a more psychological approach to dealing with certain situations. Applications can range from tricking the opponent into a particular

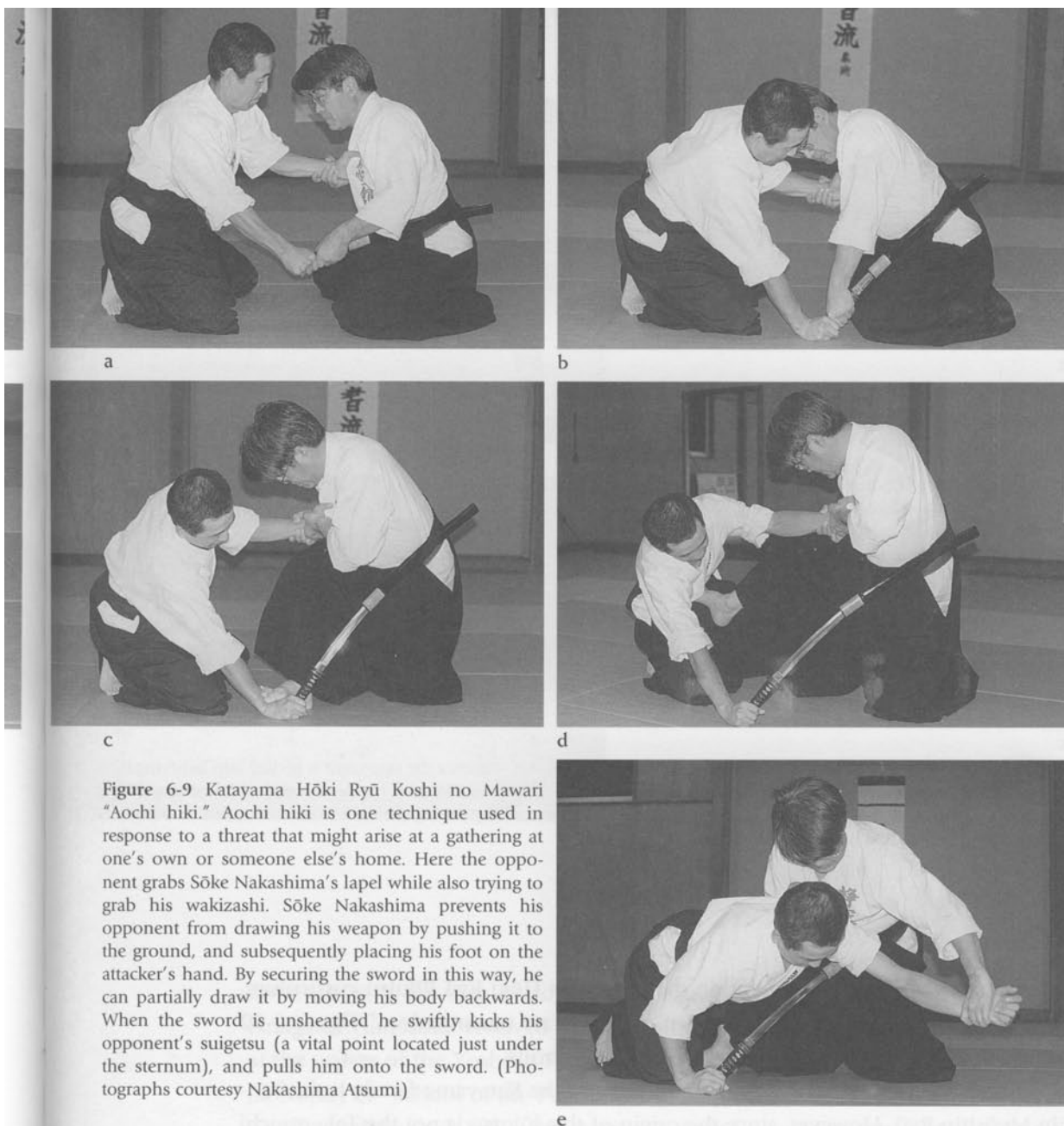


Figure 6-9 Katayama Hōki Ryū Koshi no Mawari "Aochi hiki." Aochi hiki is one technique used in response to a threat that might arise at a gathering at one's own or someone else's home. Here the opponent grabs Sōke Nakashima's lapel while also trying to grab his wakizashi. Sōke Nakashima prevents his opponent from drawing his weapon by pushing it to the ground, and subsequently placing his foot on the attacker's hand. By securing the sword in this way, he can partially draw it by moving his body backwards. When the sword is unsheathed he swiftly kicks his opponent's suigetsu (a vital point located just under the sternum), and pulls him onto the sword. (Photographs courtesy Nakashima Atsumi)

reaction pattern (Figure 6-10), to various methods of psychological intimidation.

At present, Katayama Hōki Ryū Jūjutsu encompasses two sections: the hon den and the betsu den. (Figure 6-11 shows a mokuroku containing the techniques of the hon den.)

There are some 189 jūjutsu techniques (bōjutsu is categorized as part of jūjutsu) included in the hon den, which contains the original techniques of Katayama Ryū Jūjutsu. The betsu den contains the techniques of the Kaishin Ryū, a style that also traces its roots back to Katayama Hōki no Kami Hisayasu. In order to keep the techniques of the Kaishin Ryū from dying out, they were incorporated by the



a



b



c



d

Figure 6-10 Katayama Hōki Ryū Koshi no Mawari “Karitaoshi.” In this sequence the opponent is tricked into believing that Sōke Nakashima wishes to disarm him. When the opponent tries to prevent this from happening, Sōke Nakashima draws his own wakizashi, after which he makes his opponent fall backwards by hitting the back of his knees, and at the same time pushing him so that he loses his balance.

current sōke as a separate set within the Katayama Hōki Ryū Jūjutsu curriculum. This set is referred to as the betsu den, or “separate transmission.” Figure 6-12 shows the introductory part of two Kaishin Ryū scrolls.

Another jūjutsu school that traces its roots to the Katayama family is the Tenjin Myōshin Ryū. However, since the origin of this jūjutsu is not the Takenouchi Ryū, the school will be discussed in Chapter 7.

FUTAGAMI RYŪ 二上流

The founder of the Futagami Ryū was Futagami Hanosuke Masanori, a samurai of the Bungo Takeda Han. Masanori originally studied Takenouchi Ryū and later on developed his own system of taijutsu, which he called Futagami Ryū. It is not clear whether Masanori was a student of Takenouchi Ryū founder Hisamori or, as some sources have it, of Hisamori’s son.¹³

One day, while on retreat in the mountains of the ancient Yamato (the current Nara Prefecture), he was watching the water of the Yoshino River below and



Figure 6-11 A mokuroku of Katayama Hōki Ryū Jūjutsu, listing all koshi no mawari techniques. The first forty techniques are suwariwaza and are included in the iai section. The term iai, here used in the combination 居相, refers to seated jūjutsu techniques, and is not to be confused with the combination 居合, which is also read as iai but refers to the art of drawing the sword. The second series, of forty-three techniques, covers the tachiai, or standing techniques. The last section lists the points of Rin no Jutsu. The sections mentioned are all part of the hon den. (Photograph courtesy Nakashima Atsumi)



Figure 6-12 Shown here are the introductory sections of two Kansei-period (1794) scrolls of the Kaishin Ryū, a branch school of the Katayama Hōki Ryū. The top scroll is the *Kaishin Ryū Taijutsu Mokuroku*; the genealogy at the end of the scroll designates Katayama Hōki no Kami Fujiwara Hisayasu as the school's originator. Another interesting feature of this makimono is the use of the characters 體術 for taijutsu. The scroll at the bottom is the *Kaishin Ryū Bō no Maki*. (Photograph courtesy Nakashima Atsumi)

came up with the idea of combining taijutsu with sword techniques. Because Futagami Hanosuke received the inspiration for his new system while looking at the waters of the Yoshino River, he decided to name his style Sōsuishitsu Ryū (双水執流) or "School of the Pure Flowing Waters."

Created around 1650, the system included a wide variety of taijutsu techniques, and also instructed in the use of the sword. The school is sometimes referred to as Sōsuishitsu Ryū Kumiuchi Koshi no Mawari.

After returning to Chikuzen on Kyushu, Masanori became the instructor of the Kuroda House in the sixth year of the Kanbun reign (1666). In the third year of Tenna (1683), he passed the school on to his best student, Tashiro Seijirō Noritada. If this last date is reliable, then it is doubtful that Masanori was a direct student of Takenouchi Hisamori, as Hisamori died in 1595. If he really did study under Hisamori, Masanori must have been at least one hundred years old when he passed on his own system. So either the date Tenna 3, which is mentioned by Watatani and Yamada,¹⁴ must be a mistake, or Masanori must have been a student of Hisamori's son Hisakatsu, or possibly even of his grandson Hisayoshi.

RIKISHIN RYŪ 力信流

The founder of this school was Miyabe Saganyūdō Iemitsu. Little is actually known about him, but it is said that he was born in Higo Kumamoto in the Eiroku years (1558–70). According to the *Bugei Ryūha Daijiten*, he became a disciple of Takenouchi Hisayoshi, the third head of the Takenouchi Ryū.

The story of the creation of this school is that, while Iemitsu was in Kyoto, he secluded himself and prayed to the god Atago.¹⁵ One day a yamabushi initiated him into the secrets of strategy and taught him magical incantations. Iemitsu then embarked on a pilgrimage to improve his knowledge of the eight okugi (secrets), and made a study of yawara, midare (kumiuchi), tōjutsu (sword techniques), battōjutsu (iai and tachiai), bōjutsu (using a shakujō, or priest's staff), torite (in this case, haya nawa and jutte), and tessenjutsu and kodachi techniques.

Iemitsu felt that he had received the strength and inspiration for the creation of his ryūha from the gods, so he called his own style Rikishin Ryū, meaning "believing in the power (of the gods)."

Iemitsu gave the rank of menkyo kaiken to his son Fujimitsu, who became his successor and continued to teach the ryūha's jūjutsu, kenjutsu, and bōjutsu. After passing control of the ryūha to his son, Iemitsu became a priest and devoted himself to shugendō (mountain worship). There appear to be exponents who still use the name Rikishin Ryū Bujutsu, but it is not clear to what extent this ryūha has survived intact.

TAKENOUCHI SANTŌ RYŪ 竹内三統流

The Takenouchi Santō Ryū, or Santō Ryū, was a branch school of the Takenouchi Ryū in the Kumamoto domain. It is uncertain who the founder was; it is sometimes said that Hisamori himself established this school, but another story suggests that the school was started by a student of Takenouchi Kaganosuke, third head of the Takenouchi Ryū. The genealogy of the Takenouchi Santō Ryū, in addition to mentioning Takenouchi Hisamori, Hisakatsu, and Hisayoshi, lists Araki Mujinsai as the fourth head. Nakamura Taizō Yukiharu is listed as the successor of Araki Mujinsai. It was possibly Nakamura Yukiharu who used the name Takenouchi Santō Ryū. In addition to jūjutsu, this branch also included hojō-jutsu and iaijutsu. (Figure 6-13 shows one of the school's techniques.)

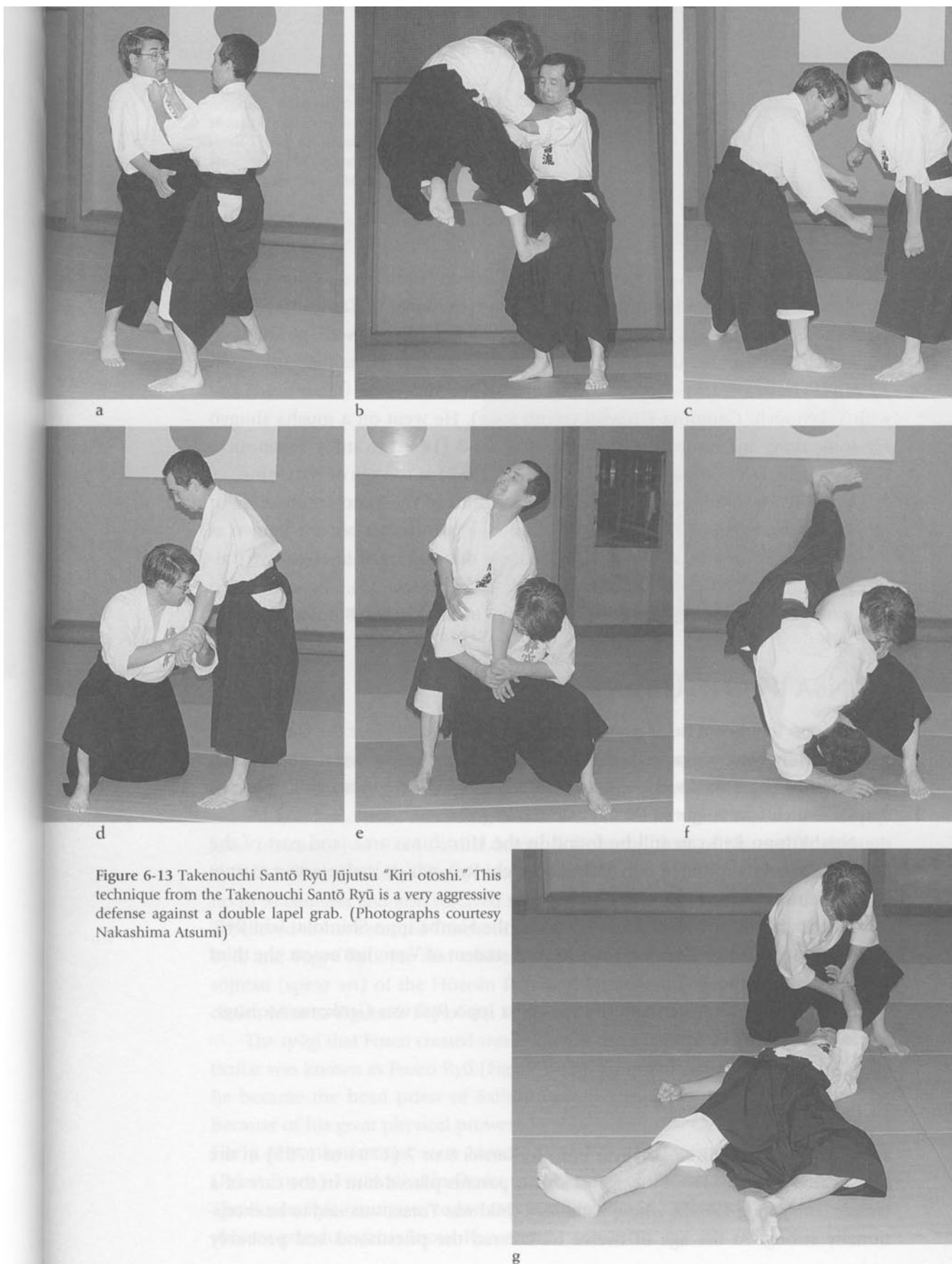


Figure 6-13 Takenouchi Santō Ryū Jūjutsu "Kiri otoshi." This technique from the Takenouchi Santō Ryū is a very aggressive defense against a double lapel grab. (Photographs courtesy Nakashima Atsumi)

YANO RYŪ 矢野流

The founder of the Yano Ryū was Yano Hikozaemon Hirohide, a samurai of the Kumamoto Han. Hirohide was born as Sene'mon in March of Kansei 10 (1798), and studied Takenouchi Santō Ryū Jūjutsu and Kenjutsu as well as Shinshin Mutekatsu Ryū Iaijutsu under his father Yano Sene'mon Chikahide. In Tenpō 12 (1841) he studied Takenouchi Ryū with Sōke Tōichirō Hisao (tenth head) and with Takenouchi Gamonta Hisayori (ninth sōke). He went on a musha shugyō for some time, and returned to Sakushū in Koka 3 (1846) to study Takenouchi Ryū Kenjutsu. Hirohide died in July of Keiō 2 (1867) at the age of sixty-nine.

Yano Ryū was continued by several generations of the Yano family. One of Hirohide's descendants, Yano Hirotsugu, created a branch that became known as Yano Ryū Taijutsu. This was one of the schools that belonged to Higo Ryū Taijutsu, which was established during the Meiji period (Meiji 35). The same Yano Hirotsugu also became jūdō hanshi (exemplary master) in the Butokukai.

NANBA IPPO RYŪ 難波一甫流

Nanba Ippo Ryū Koshi no Mawari was founded in or just before the Genna years (1615–23) by Nanba Ipposai Hisanaga. Hisanaga was from Chosui, and studied with one of the Takenouchi Ryū branch schools before formulating his own system, which was taught in the Hiroshima domain.

Nanba Ippo Ryū can still be found in the Hiroshima area, and part of the system is also incorporated into Shibukawa Ichi Ryū, which is also active mainly in Hiroshima.

One branch of the Nanba Ippo Ryū was the Nanba Ippo Shintoku Ichi Ryū, which was founded by Kodama Tokuemmon, a student of Yano Jirō'emon, the third head of Nanba Ippo Ryū.

Another famous descendant of the Nanba Ippo Ryū was Genkotsu Motsuge, the founder of the Fusen Ryū.

FUSEN RYŪ 不遷流

Takeda Motsuge (Figure 6-14) was born in Kansei 6 or 7 (1794 or 1795) in the Matsuyama domain. From the age of six his parents placed him in the care of a temple. The young Takeda, whose name as a child was Torao, was said to be exceptionally strong. At the age of twelve he entered the priesthood and probably

里万六千石
松平安世御守様 領得
後醍醐天皇乃
西法寺物外道人 六十七
又ハ後醍醐天皇代の毛尾
雅名ヤタノツメリノ
地おかりてマギノク
シメヨミ上座と稱せし
マギガ土家といふ人
如作の佐、快庵の
主人なるかふ二而も自むつのは
と云の傳はれ出されけりとのいひ
よりぬるよきといふ故泰にゆ岐なり
今女房井物以抑ニ由り民の命ハ

持まの僧々

The ryūgi that Fusen created was known as Motsuge Ryū, but the jūjutsu in particular was known as Fusen Ryū (Figure 6-15). From the first year of Tenpō (1830) he became the head priest of Saihōji (temple) in Bingo no Kuni's Onomichi. Because of his great physical prowess he was nicknamed Genkotsu Oshō ("Priest Fist"). His other names were Motsuge Oshō (Priest Motsuge) and Fusen Oshō (Priest Fusen). Fusen died in Osaka in November of the third year of Keiō (1867). The Fusen Ryū continues today and is still active in Okayama; the seventh and present grandmaster is Inoue Kazutoshi.



a



b



c



d

Figure 6-15 Fusen Ryū Jūjutsu “Sharin.” In this technique, the parties sit alongside one another. The person on the left initiates by grabbing his opponent’s lapel, and wants to follow up with an atemi to the face. He is stopped and immobilized; the person on the right then rolls forward, forcing him to follow. The last photograph shows the way the attacker is locked after the roll. (Photographs courtesy Nakashima Atsumi)

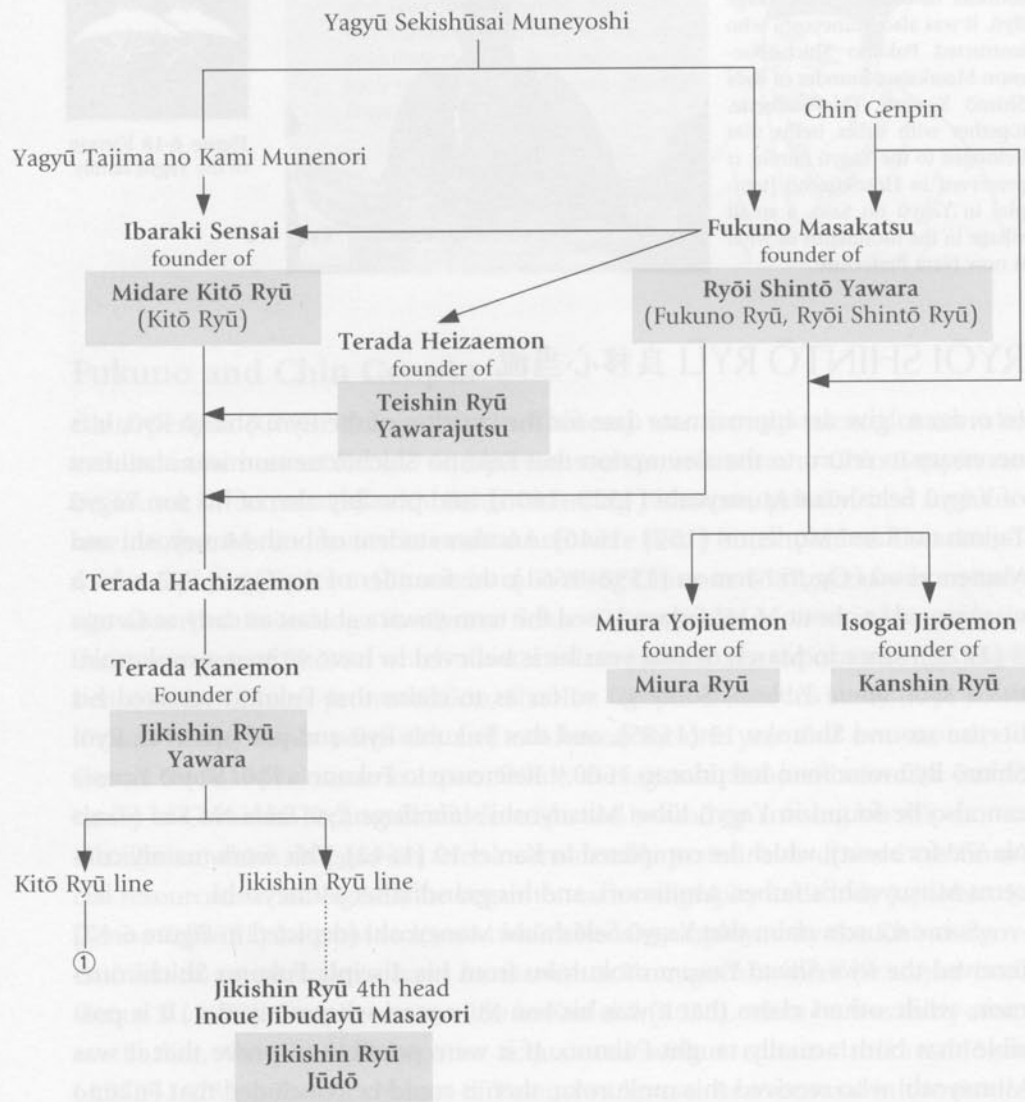


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2. THE FUKUNO RYŪ LINEAGE

What is referred to here as the Fukuno Ryū lineage is actually a web of schools and individuals whose relationships are obscured by contradicting theories, but whose central figure appears to be Fukuno Shichirōemon Masakatsu. The exact details of Masakatsu’s origins are not known, but he is believed to have been a rōnin born in Settsu (in present-day Hyogo Prefecture), who later moved to Otsu (in present-day Shiga Prefecture) and Awataguchi (now a part of the city of Kyoto) where he taught his system. Masakatsu is said to have been good at

Figure 6-16 Relationships of the Fukuno Ryū lineage



① is discussed in the section on Kitō Ryū.

NOTE: Dotted lines indicate that some generations have been omitted.

the grappling arts, and later became a student of Yagyū Sekishūsai Muneyoshi, under whom he studied Yagyū Shinkage Ryū.

Another important figure in this lineage was Ibaraki Sensai Toshifusa.

The central schools in the lineage are the Fukuno Ryū (which is also known as Ryōi Shintō Ryū, sometimes abbreviated to Shintō Ryū), and the Kitō Ryū. Since the Ryōi Shintō Ryū is possibly the source school, it is discussed first. In order to minimize complicated explanations, the chart in Figure 6-16 shows the main relationships within the Fukuno Ryū lineage.

Figure 6-17 Wooden statuette of Yagyū Sekishūsai Muneyoshi, founder of the Yagyū Shinkage Ryū. It was also Muneyoshi who instructed Fukuno Shichirōemon Masakatsu, founder of Ryōi Shintō Yawara. This statuette, together with other items that belonged to the Yagyū family, is preserved in Hōtokuzenji [temple] in Yagyū no Sato, a small village in the mountains of what is now Nara Prefecture.



Figure 6-18 Kamon of the Yagyū family.

RYŌI SHINTŌ RYŪ 良移心当流

In order to give an approximate date for the creation of the Ryōi Shintō Ryū, it is necessary to return to the assumption that Fukuno Shichirōemon was a student of Yagyū Sekishūsai Muneyoshi (1529–1606), and possibly also of his son Yagyū Tajima no Kami Munenori (1571–1646). Another student of both Muneyoshi and Munenori was Oguri Niemon (1598–1661), the founder of the Oguri Ryū, which was created in about 1616. Fukuno used the term yawara at least as early as Genna 8 (1622), since in March of that year he is believed to have written a mokuroku titled *Ryōi Shintō Yawara*. Some go so far as to claim that Fukuno received his license around Shōtoku 13 (1585), and that Fukuno Ryū and perhaps even Ryōi Shintō Ryū were founded prior to 1600.¹⁶ Reference to Fukuno's *Ryōi Shintō Yawara* can also be found in Yagyū Jūbei Mitsuyoshi's *Shinkage Ryū Tsuki No Shō* (*Tsuki No Shō* for short), which he completed in Kan'ei 19 (1642). This work mainly concerns Mitsuyoshi's father, Munenori, and his grandfather Muneyoshi.

Some sources claim that Yagyū Sekishūsai Muneyoshi (depicted in Figure 6-17) received the *Ryōi Shintō Yawara* mokuroku from his disciple Fukuno Shichirōemon, while others claim that it was his son Munenori who received it. It is possible that both actually taught Fukuno. If it were possible to prove that it was Muneyoshi who received this mokuroku, then it could be concluded that Fukuno must have used the term yawara before 1606, since that was the year Muneyoshi died. Figure 6-18 shows a kamon (family crest) of the Yagyū family.

The *Tsuki no Shō* explains the meaning of Fukuno's yawara as follows. Some people are aware of their physical strength and consider themselves to be strong. Others have no confidence in their own strength and feel that they are weak. However, physical strength and weakness are both important. Strength can be seen as one's father and weakness as one's mother. Since both father and mother are important, so too in yawara both strength and weakness are important. It is possible to use strength to win, but it is also possible to win through weakness. Not moving when one is being pushed or pulled by an opponent is one way of winning. Letting one's body move in a flexible way to follow the opponent's power is another. Both principles can be applied.

Figure 6-19 There is no doubt that Chin Genpin—who was born in China and later took Japanese citizenship—was multitalented. However, his actual contribution to the development of jū-jutsu was likely very limited. (Source: *Bugei Ryūha Daijiten*)



Fukuno and Chin Genpin

Chin Genpin (Ch'en Yuang Ping in Chinese) was a multi-talented man who excelled in various art forms.¹⁷ In Japanese sources, references to Chin Genpin can be found in connection with fields including literature, pottery, and architecture. In fact his endeavors in martial arts were just a small part of his achievements. Genpin (Figure 6-19) was born in Ming China in 1587, and from an early age absorbed knowledge in diverse fields. Of particular interest is his study in the monastery of Shōrin, which most modern martial arts exponents may know better in the Chinese pronunciation, Shaolin. Genpin started his study there when he was twenty-seven years old, and continued for one year and one month. In Genna 5 (1619) he came to Japan. While in Nagasaki and just before he was to return to China, he became ill and feverish, and wound up missing his ship home. His illness, which dragged on over a considerable period, also drained his financial resources, so in Nagasaki he began to teach calligraphy and study Japanese. In Genna 7 (1621) he went to Kyoto, where he was employed by the Chinese government as an interpreter. Later he moved to Yamaguchi, where he stayed until Genna 9 (1623). Genpin went to Edo in Kan'ei 2 (1625), when he was thirty-nine.

Earlier, Genpin had become acquainted with a certain Ishikawa Jōzan (1583–1673), a former retainer of Tokugawa Ieyasu. As a samurai in the service of Ieyasu, Ishikawa Jōzan had considerable status, but due to some disagreement regarding his conduct in a battle during the siege of Osaka Castle (1615), he left his position and dedicated himself to the study of Chinese culture (which was quite fashionable with the elite of that time). Ishikawa Jōzan was also a friend and student of Fukuno Shichirōemon Masakatsu's. The importance of this episode of Fukuno's life, which explains his relationship to Chin Genpin, is often exaggerated. In Kan'ei 3 (1626) Ishikawa Jōzan introduced Fukuno to Chin Genpin, who happened at the time to be in Azabu (in present-day Tokyo). One popular account states that between Kan'ei 3 and 4, Fukuno and two of his students, Isogai Jirōemon and Miura Yojiuemon, studied Chinese kenpō from Genpin at the Kokushōji monastery in Azabu.

It is quite possible that Fukuno and his students discovered from this study

a different approach toward grappling techniques, and may even have absorbed the elements that they felt were important into their own systems. However, to claim, as is often done, that jūjutsu was introduced into Japan by Chin Genpin is completely erroneous. The historical record clearly shows that a number of jūjutsu-like systems existed before Genpin ever set foot on Japanese soil. It is also apparent that Fukuno (who had already founded his Ryōi Shintō Ryū), and even Isogai and Miura, had a considerable knowledge of contemporary martial arts, including grappling arts, before they met Genpin. All three had undertaken musha shugyō and had probably fought several opponents from other ryūha. Considering their ages when they met Genpin, each had probably already developed his own system. Therefore, it is difficult to support the theory that suggests that the systems of Fukuno or even Isogai and Miura were subsidiaries of "Genpin Ryū," with Chin Genpin as the originator of the lineage. There was possibly only one successor of Genpin, and this was one of the priests of Kokushōji monastery, who had also studied under Genpin and who later appears to have taught in the Sendai domain.

One possible reason for the popularity of the idea that Genpin was the founder of a lineage is that the notion may have been propagated by Fukuno, or a later generation head of Fukuno's style, as it was probably quite fashionable to be associated with Genpin. Genpin was active in a wide variety of fields and, moreover, he had managed to attract the attention of some important people. In April of Kan'ei 3 (1626), Genpin was invited to Date Masamune's mansion in Edo. In Kan'ei 11 (1634), he was invited by Tokugawa Yoshinao, of the Owari Tokugawa House. Subsequently he was hired by Tokugawa Yoshinao and later worked for Tokugawa Mitsutomo as well. In light of all this, it may have been a good marketing strategy to be associated with Genpin.

Genpin would never see his native country again, dying in Nagoya in Kanbun 11 (1671) at the age of eighty-five, where his ashes remain.

From a pragmatic point of view, if the main sources of Fukuno's system are considered, then it is probably more valid to speak of a Yagyū line than a Genpin line. But in order to acknowledge the shift from mainly sword to mainly grappling techniques, I prefer to speak of the Fukuno line.

In addition to Miura Yojiuemon (Miura Ryū) and Isogai Jirōemon (Isogai Ryū or Kanshin Ryū), other prominent students of Fukuno's were Ibaraki Matazaemon Toshifusa Sensai (Kitō Ryū), Terada Heizaemon Sadayasu (Teishin Ryū), and Nagahama Nizaemon (Shintō Yawara, also known as Nagahama Ryū).

KASAHARA RYŪ 笠原流

In the *Shinsen Bujutsu Ryūsoroku* a distinction is made between Fukuno Ryū and Ryōi Shintō Ryū.¹⁸ According to the same work, the Ryōi Shintō Ryū was started by Kasahara Shirōzaemon, a retainer of the Kuroda House in Chikuzen. In fact the Ryōi Shintō Ryū mentioned in that work is a branch of Fukuno's tradition, and is sometimes also called Kasahara Ryū. Kasahara Shirōzaemon was probably a student of Kurosawa Tamiya, who was himself a student of Fukuno disciple Nagahama Nizaemon. Nagahama Nizaemon's system is sometimes also called Shintō Yawara, but a more common name was Nagahama Ryū.

The Ryōi Shintō Ryū (Kasahara Ryū) was taught in the Chikuzen domain, and later in the Shōtoku years (1711–16) it appears to have been taught in the Kurume domain by Mori Hachirōemon, a rōnin from Chikuzen. In Kurume, however, Ryōi Shintō Ryū was written with different characters (良移心頭流). The line from Kurume continued until the later years of the Tokugawa period. Another branch school of the Kasahara Ryū is the Ise Jitoku Tenshin Ryū. This school is still taught to this day, and may well be the last in which at least some part of the Kasahara Ryū is preserved.

KITŌ RYŪ 起倒流

Several theories exist regarding who founded the Kitō Ryū. Some of the possibilities are Fukuno Shichirōuemon Masakatsu, Ibaraki Sensai, the two of them together, and Terada Kanemon Mitsuhide. The literature on the subject, whether written in the Edo period or in more recent years, does not clarify matters, but often gives contradictory information. The following is my interpretation of all the information available.

The founder of the Kitō Ryū was probably Ibaraki Sensai. According to some sources, from a very young age Sensai was employed by the Yagyū family. Furthermore, he is even said to have studied martial arts under Yagyū Munenori and Zen Buddhism from Takuan. As was mentioned in the discussion of Ryōi Shintō Ryū, Fukuno Shichirōuemon Masakatsu was a student of Yagyū Sekishūsai Muneyoshi, Munenori's father. It is thus not inconceivable that Fukuno Masakatsu and Ibaraki Sensai (who must have been some thirty years younger than Fukuno)¹⁹ met through the Yagyū family, and it is even possible that on occasion they may have trained together or exchanged ideas. Fukuno developed his Ryōi Shintō Yawara between the end of the sixteenth century and 1622. Sensai

is believed to have studied Fukuno's system and is sometimes even credited with having assisted Fukuno in developing it.

Another student of Fukuno's was Teishin Ryū founder Terada Heizaemon Sadayasu. It is not clear whether Terada had already developed his system before he met Fukuno and later just adapted it. In any event, Terada Heizaemon's son (according to some sources, Sadayasu's brother's son) Terada Hachizaemon Yorishige also studied Ryōi Shintō Ryū, possibly under Fukuno, and Kitō Ryū or Kitō Midare Ryū (also Midare Kitō Ryū) under Ibaraki Sensai. Ibaraki Sensai had made his own version of Ryōi Shintō Ryū, which in addition to yawara also included yoroi kumiuchi, iaijutsu, and the use of the jinkama (battlecamp sickle) and bō. History has it that this system, which he called Kitō Midare Ryū, was created in December of Kan'ei 14 (1637). It is sometimes asserted that Fukuno was the second head of the Kitō Ryū, but in my opinion this is not so. One successor of Sensai was his son Ibaraki Munesaburō,²⁰ but it is uncertain what became of his line. A better known line is that of Terada Hachizaemon Yorishige. Yorishige's successor was his son, Terada Kanemon, who in turn had also studied Teishin Ryū under his grandfather, Terada Heizaemon.

Under Kanemon, Kitō Midare Ryū possibly underwent a number of changes. Based on the idea of muhyōshi, or "no rhythm," Kanemon developed some techniques of his own (fourteen omote techniques and seven ura techniques), and named this Kitō Ryū Heihō Yoroi Kumiuchi. This was possibly also the end of the Kitō Midare Ryū and the start of Kitō Ryū, and is possibly one of the reasons he too is sometimes listed as Kitō Ryū founder. Kanemon passed his Kitō Ryū on to Yoshimura Hyōsuke Sukenaga, but later also founded another system that he called Jikishin Ryū (which will be considered in the next section).

Yoshimura Hyōsuke Sukenaga was from the Sakushū Tsuyama domain. In Kanbun 11 (1671) he added three scrolls, the Ten-, Chi-, and Jin no Maki, to the curriculum devised by Masashige. Sukenaga passed on Kitō Ryū to Hirano Hanpei Yoritake, who was employed by the Banshū Akō domain. After the destruction of Akō he went to Osaka, opened a dōjō there, and changed his name to Hotta Sagoemon Yoritsune. In Osaka he used the name Kitō Ryū Jūjutsu Shiū Myōjutsu. Prior to studying Kitō Ryū, he had also studied Yōshin Ryū Jūjutsu. In later years he lived in Osaka Tenma and called his style Tenma Ichi Ryū.

Yoritsune's most famous Kitō Ryū disciple was Taki no Yūken Sadataka, who received his license in Shōtoku 5 (1715), at the age of twenty-one. Sadataka had also studied Yōshin Ryū before studying Kitō Ryū. Taki no Yūken had an enormous number of students (some say 5700), and no fewer than 170 of these

are believed to have been licensed by him. It was from the time that he was active that Kitō Ryū became a major contemporary jūjutsu ryūha, having branches in a great number of locations. One branch that would play an important role in the history of Kōdōkan Jūdō was the Kitō Ryū Bichū-ha. It was Yoshida Naozō of the Kitō Ryū Bichū-ha who instructed the young Kanō Jigorō. Together with the Tenjin Shinyō Ryū, the Kitō Ryū would form the foundation for Kanō's Jūdō. Kodokan's Koshiki no Kata is said to have been taken directly from Kitō Ryū's Katchū Jūjutsu (jūjutsu in armor). The names of the techniques in the Koshiki no Kata are identical to those listed in Kitō Ryū's jin no maki ("scroll of man"). Whereas Tenjin Shinyō Ryū contains a lot of atemi (keri and tsuki—kicks and punches), Kitō Ryū used a great deal of nagewaza (throwing techniques).

JKISHIN RYŪ 直心流

The founder of this school was Terada Kanemon Masashige (1616–74), later also called Terada Kanemon Mitsuhide, a retainer of the Matsue domain in what is now Shimane Prefecture. Mitsuhide's grandfather, Terada Heizaemon Sadayasu, was the founder of Teishin Ryū (also known as Gunjin Kumiuchi Teishin Ryū and Teishin Ryū Gunjin Yawara). Mitsuhide studied under both his grandfather and his father, Terada Hachizaemon Yorishige, who had trained under Kitō Midare Ryū's Ibaraki Sensai and Ryōi Shintō Ryū's Fukuno Shichirōemon Masakatsu, as well as under his grandfather, Terada Heizaemon Sadayasu. Later Mitsuhide succeeded his father, Terada Yorishige, and became grandmaster of the Kitō Midare Ryū. He also developed his own system, which he called Jikishin Ryū Yawara (sometimes also called Jikishin Ryū Jūjutsu).

Mitsuhide's successors continued along two lines: the Kitō Ryū line and the Jikishin Ryū line. Jikishin Ryū was continued in the Matsue domain and would become the forerunner of jūdō. However, it was probably not until 1724, under Inoue Jibudayū Masayori, the fourth grandmaster of the Jikishin Ryū, that the name would change to Jikishin Ryū Jūdō. The kanji for Shin was also changed (and thus the name changed from 直心流 to 直信流). With this name change from jūjutsu to jūdō, Inoue Masayori established himself as a pioneer, since Jikishin Ryū was probably the first ryūha to use the word "judō" in its name and to refer to its curriculum as jūdō. Masayori's use of the term is recorded in a license that he gave to one of his top students, Horie Danroku, and which is dated Kyōhō 9 (1724). This clearly shows that the term jūdō was not invented by Kanō Jigorō, as the use of the term by the Jikishin Ryū predates Kanō's use by 168 years.

In his *Classical Budō*, Draeger asserts about Jikishin Ryū that: "The sole study of this Ryū was empty-hand techniques," and "the Jikishin Ryū thus became the first classical budō ryū to establish the use of purely empty-hand techniques as a spiritual discipline."²¹ However, a closer look at the *Jūdō Wazajutsu Dai Mokuroku* reveals that the curriculum of the Jikishin Ryū was probably not limited to empty-hand techniques. The curriculum listed in this mokuroku contains three main sections, and includes a total of ninety-seven techniques. The names of some of the subsections (kogusoku and tachiai) indicate that this ryūha also included a number of wakizashi (short sword) and sword techniques.

KANSHIN RYŪ 観心流

There were several bujutsu schools that used the name Kanshin Ryū. The Kanshin Ryū founded in the first half of the seventeenth century by Isogai Jirōemon, one of Fukuno's direct disciples, is sometimes referred to as Isogai Ryū. Jirōemon was one of the students present when Fukuno met Chin Genpin (in 1626), and according to legend Jirōemon also studied under Genpin. Isogai's system is thus often conveniently catalogued with the Genpin lineage. However, Isogai's system was not an offshoot of Genpin's.

It is not clear how much Isogai absorbed from Genpin into his own system. Before the meeting with Genpin he was first a disciple of Ryōi Shintō Ryū Yawara, an original Japanese system. Also, the Kanshin Ryū appears to have had kogusoku as its focus, as Watatani and Yamada list Kanshin Ryū as a kogusoku system.²² As was mentioned before, kogusoku was an early jūjutsu system that focused on the use of short swords and daggers. Other than this, not much is known about the contents of Isogai's system.

Isogai's successor was Meiganin Kyoshinbo, but from that point no further information is available. One school that was taught in the Kurume domain and is believed to belong to Isogai's line was the Shinkyoku Ryū. According to some stories, this school was founded by Isogai's son.

MIURA RYŪ 三浦流

The line which originated from Fukuno disciple Miura Yojiuemon seems to have survived much longer than that of Miura's study companion Isogai Jirōemon. Miura Yojiuemon, together with Isogai Jirōemon, accompanied Ryōi Shintō Ryū founder Fukuno Shichirōuemon Masakatsu on a musha shugyō. In Azabu

they met Chin Genpin, and they are then said to have studied Genpin's system for about a year. Miura Yojiuemon's eponymous system, Miura Ryū, continued through several generations.

One well-known story has it that while in Nagasaki, Sekiguchi Jūshin studied Ming Jin Kenpō.²³ According to some interpretations, Jūshin learned this kenpō from Miura Yojiuemon, who was also in Nagasaki at that time. This explains why in some works Sekiguchi Ryū is also listed under the Genpin lineage.

Around the second half of the eighteenth century Takahashi Genmonsai, a descendant of the Miura line, opened a dōjō in Edo Koishikawa and called his style Nippon Honden Miura Ryū.²⁴

3. THE YŌSHIN RYŪ LINEAGES

The Yōshin Ryū of Akiyama Shirōbei Yoshitoki is probably one of the better-known jūjutsu schools in the West. What is not so well known is that there were at least two Yōshin Ryū.²⁵ One is the Yōshin Ryū of Akiyama; the other is that of Miura Yōshin (Nakamura Sakyōdayū); this latter is probably the older, and is sometimes referred to as Yōshin Koryū or Miura Ryū.

Several questions remain unresolved as to the precise origin of these schools, but both seem to have originated in Nagasaki. Although most likely younger than Miura Yōshin's school, the Akiyama line would become quite important, giving birth to a great number of branches. These include Shin Yōshin Ryū, Takeda Ryū, Shin no Shindō Ryū, Sakkatsu Yōshin Ryū, and Shinmei Sakkatsu Ryū. Some of these branches likewise would produce a number of offshoots. The most notable is the famous Tenjin Shinyō Ryū, which in turn had a strong impact on a number of nineteenth-century jūjutsu schools, and is one of the main source schools for Kōdōkan Jūdō.

Akiyama's Yōshin Ryū is considered one of the original source schools of jūjutsu. Miura Yōshin's Yōshin Ryū, on the other hand, did not really produce as extended a lineage as did Akiyama's. This is probably one reason why the former is virtually unknown in the West.

The circumstances surrounding the creation of both schools have a lot of common features. The most obvious is that they use the same name. Another is that both schools seem to have Nagasaki as their starting point, and a third is that the founders of both schools were physicians, and probably had an above-average knowledge of anatomy. The similarities are striking, and according to

some sources both Yōshin Ryū have the same roots. It is suggested that Miura's Yōshin Ryū was actually the source school of Akiyama's Yōshin Ryū. This possibility cannot be excluded. But producing any concrete evidence appears to be impossible at this stage, as too many details have been lost over time. Even Kōdōkan founder Kanō Jigorō researched this matter but could not come up with any conclusive answer. So these schools will be treated here as two separate entities. As Miura Yōshin's school is most likely older, his line is discussed first, although it is not really a "major lineage" in terms of the number of its branches.

YŌSHIN RYŪ (MIURA YŌSHIN) 楊心流 (三浦楊心)

The Yōshin Ryū of Miura Yōshin no longer exists today, but it was a well-known school at about the time that Kanō Jigorō was developing his system. To distinguish it from Akiyama's Yōshin Ryū, this school is often referred to as Yōshin Koryū, Miura Ryū, or Miura Yōshin Ryū.

The school was founded by Nakamura Sakyōdayū Yoshikuni, who later took the name Miura Yōshin. It is said that his grandfather was Baba Minō no Kami Yorifusa, a retainer of the Kōshū Takeda family. Yoshikuni's father, who was Yorifusa's second son, also worked for the Takeda family, but escaped to Aki after Tokugawa Ieyasu took control of Kai no Kuni. When Toyotomi Hideyoshi completed the conquest of Japan, Yoshikuni and his father were forced to change their livelihood, so they opened a bone-setting clinic. After his father died Yoshikuni did further study in medicine and also expanded his study to include Chinese medicine, and even worked as an assistant to a Chinese doctor who operated a clinic in Bizen. Later he went to live in Miura village in Bizen no Kuni and changed his name to Miura Yōshin. Later he moved again, to Nagasaki, where he opened his own clinic.²⁶ Under his father he had studied the jūjutsu of the Daiin Ryū (or Taiin Ryū), which his grandfather is said to have founded. By combining his study of Daiin Ryū and his knowledge of Chinese medicine, Miura Yōshin is said to have developed his own unique jūjutsu system.

After the death of Miura Yōshin sometime between 1640 and 1650, two of his students appear to have continued the tradition. Each opened a dōjō in Osaka, one calling the system by the name Miura Ryū, and the other using Yōshin Ryū (according to *Nihon Budō Ryū Soden*). However, there is still some speculation about whether this anecdote about two students really involved students of Miura Yōshin, or rather two students of a later-generation sōke who simply used the same name. (It was not uncommon for students simply to inherit their teachers' names.)

The next known head of the Yōshin Ryū was Abe Kanryū (1712–70). Since Abe Kanryū was born at least sixty-two years after Miura Yōshin died, there is no way that he could have been a direct disciple of Miura's. It is presumed that between Miura Yōshin and Abe Kanryū there are several generations "missing," and that Abe was in fact the sixth head.

From Abe Kanryū the school went to his nephew, Egami Tsukasa Umanosuke Taketsune (1747–95), who later took the name Kanryū, after his teacher. At age twenty-one he went to Edo and opened a dōjō in Shiba Akabane. Egami died on 7 June, Kansei 7 (1795).

Egami's successor, Totsuka Hikoemon Hidezumi (1772–1847), changed the name of the ryūha to Egami Ryū. In densho belonging to Totsuka Hidezumi's line, Hidezumi is listed as the eighth head of Yōshin Ryū. If this is correct, there must have been four generations between Miura Yōshin and Abe Kanryū.

Totsuka Hidezumi's son, Totsuka Hikosuke Hidetoshi, restored the name of the ryūha to Yōshin Ryū. Other names that were later used to refer to this school were Totsuka-ha Yōshin Ryū and the abbreviated Totsuka Ryū. The ryūha was continued through the time of the tenth sōke, Totsuka Hikokurō Hidemi (1842–1909). Another student, who had received menkyo kaiden from the ninth sōke Totsuka Hikosuke Hidetoshi (1812–86) was a senpai of Hidemi by the name of Imada Masayoshi. His disciple, Kanaya Motoyoshi (1843–1904), became shihan of the Dai Nippon Butokukai.

One school that is believed to have branched off from Totsuka Yōshin Ryū is Tenshin Yōshin Ryū. The last real Edo-period school into which part of the Yōshin Koryū has been absorbed is the Shintō Yōshin Ryū. This school was formed by the consolidation of Totsuka-ha Yōshin Ryū and Tenjin Shinyō Ryū, and will be discussed in Chapter 8.

It is said that the ryūha's densho have been passed on to a twelfth sōke, but that the techniques are no longer practiced.²⁷ It is probably fair to assume that the ryūha as such no longer exists. Some of the techniques, however, may have been incorporated into Kōdōkan Jūdō. The total number of techniques in Totsuka Yōshin Ryū is estimated at 112.²⁸

YŌSHIN RYŪ (AKIYAMA) 楊心流 (秋山)

Yōshin Ryū, the "School of the Willow Heart" or "School of the Willow Spirit," presumably founded by Akiyama Shirōbei Yoshitoki,²⁹ a physician from Nagasaki, is one of the Edo-period jūjutsu schools that is best known in the West. It is not

known when or where Akiyama Shirōbei Yoshitoki was born, or exactly when he founded his school. Various Edo-period works about him—some more credible than others—contradict each other, and tend to complicate rather than clarify the situation. There are no known extant manuscripts written by Akiyama Shirōbei Yoshitoki himself. Among the oldest known Yōshin Ryū manuscripts is an inkajō (license given to students who have finished the okugi level) that dates back to Kanbun 11 (1671). However, this document also mentions the second head, Ōe Senbei. The existence of this document suggests that the Yōshin Ryū was founded before 1671. Furthermore, Akiyama and Ōe Senbei are believed to have lived around the time of Tokugawa Ietsuna, the fourth Tokugawa shogun. Ietsuna became shogun in Keian 4 (1651).

According to the *Shinsen Bujutsu Ryūsoroku*,³⁰ Yoshitoki learned three “torite” techniques, and twenty-eight “kappō” techniques from a certain “bukan” in Higo Nagasaki, and later developed his own system, of approximately three hundred torite techniques.

The *Tenjin Shinyō Ryū Tai-i Roku*,³¹ a manuscript about the Tenjin Shinyō Ryū, one of the most prominent branch schools of the Yōshin Ryū lineage, tells a different story: Yōshin Ryū founder Akiyama Shirōbei was a pediatrician who, in order to broaden his knowledge of medicine, went to China. While he was there he also studied twenty-eight techniques of a Chinese jūjutsu-like system.

A third story seems to combine the first two: it holds that Akiyama Yoshitoki was a physician who went to China to study medicine. While there he was taught three “jūjutsu” techniques by a man the Japanese reading of whose name was Haku Ten. In addition he learned three “torite” techniques and twenty-eight “katsu” techniques from “bukan” and later developed his own system.

Despite all these stories, the idea that Akiyama Yoshitoki actually went to China at all is questionable. If he was in the prime of his life at about the time that Tokugawa Ietsuna was in power from Keian 4 through Enpō 1 (1651–1673), there is good reason for skepticism. At that time Japanese were forbidden to travel outside Japan—if they ever wanted to return, that is, since violation of this law was punishable by death. The third Tokugawa Shōgun, Iemitsu (ruled from Gen 9 [1623] through Keian 3 [1650]), had gradually isolated Japan from the rest of the world. (From 1633, Japanese vessels could only leave Japan with special permission. In Kan’ei 11 (1634), limits were placed on the number of foreign ships that could visit Japan. From Kan’ei 12 (1635), any Japanese ship that had left Japanese waters could no longer return to Japan. In Kan’ei 16 (1639), the Portuguese were expelled and Japan was further sealed off from the outside world.)

On the other hand, it is also true that contact with China was not completely broken. Although they were strictly supervised, Chinese vessels regularly docked in Nagasaki, which was the only place where ships of certain foreign countries (officially only the Dutch) could land. Yoshitoki lived in Nagasaki, so although it is very unlikely there is a slight chance that he traveled secretly to China. More likely he learned Chinese medicine from Chinese immigrants who lived in Nagasaki at that time. Except for the possible influence of medical principles on its atemi and kyūshojutsu, the school's curriculum does not show the influence of Chinese fighting systems.

The Willow Heart

Whatever the source of Akiyama's inspiration may have been, the creation of his system is usually described this way: Yoshitoki felt that the techniques he had learned were not sufficient in number, so he retreated to Tenmangū Shrine in Tsukushi's Dazaifu, where he devoted himself to meditation for one hundred days, during which time he developed 303 techniques of his own.

One snowy day when Akiyama Yoshitoki was still on retreat in Tenmangū Shrine, he happened to notice a willow tree on the shrine grounds. Despite the recent heavy snows, this willow, unlike some of the other trees on the grounds, did not have even a single branch broken. Under its heavy burden of snow, the willow simply let its branches hang down and let the snow fall to the ground. The tree's flexibility inspired Akiyama, who decided to name his school "Willow Heart School" or "Willow Spirit School."

In Japanese literature on the subject, it is not uncommon to find Yōshin Ryū's "yō" written in different characters.³² One is 楊 and the other is 揚. Phonetically speaking both can be read as yō, but only the first yō, meaning willow, has the right philosophical touch.

Ōe Senbei

The second head of the Willow Heart School was Ōe Senbei,³³ although there are some sources that claim that he was the actual founder of the Yōshin Ryū. There are indeed Yōshin Ryū manuscripts that date back as far as Shōtoku 3 (1713), in which Akiyama is not mentioned but Ōe Senbei is. Ōe Senbei did have a very large number of students, and it was most likely through his efforts that Yōshin Ryū became an important source school of one of the major jūjutsu



Figure 6-20 *Yōshin Ryū Jūjutsu Mokuroku*. A section of the *Yōshin Ryū Jūjutsu* scroll, written and signed by Santō Shinjūrō Kiyotake, eighth head of *Yōshin Ryū*. It charts this line's genealogy from Akiyama to Santō Kiyotake. (Author's collection)

lineages. Several of Ōe Senbei's students formed branch schools, and some of these will be discussed later. Apparently there were also a number of students who continued to use the *Yōshin Ryū* name. Figure 6-20 shows the genealogy of the *Yōshin Ryū* as recorded in the *Yōshin Ryū Jūjutsu Mokuroku*. Figure 6-21 shows a scroll containing a list of *Yōshin Ryū* techniques. The genealogy of two of these *Yōshin Ryū* lines,³⁴ which can both be viewed as continuations of the main school, is included in the Appendix, "Main *Yōshin Ryū* Lineages."

Technical characteristics of the *Yōshin Ryū*

Technically speaking, *Yōshin Ryū* falls into the category of the *heifuku kumiuchi* systems, as do all of the *Yōshin Ryū* branch schools.³⁵ The fact that the school's originator was a physician explains the extensive use of *atemi* to the weak points of the body (*kyūsho*), as well as the use of *kansetsuwaza* (joint locking techniques) and *shimewaza* (strangulation techniques). (Figure 6-22 shows *tengu* performing what are believed to be *Yōshin Ryū* techniques.) Furthermore, in many branch schools of the *Yōshin Ryū* almost identical scrolls can be found that describe the location of these *kyūsho*. The scrolls are often exactly the same in content and phrasing—sometimes even in the order in which the points are listed. The existence of these documents in the branch schools directly links them to the mother school. Some examples of this will be introduced in the sections on *Shin no Shindō Ryū* and *Tenjin Shinyō Ryū*. (For a chart of *Yōshin Ryū* and main branch schools, see Figure 6-23.)³⁶

It is quite feasible that *Yōshin* principles regarding *kyūsho* may have trickled down to other *ryūha* (such as *Kyūshin Ichi Ryū*, *Sōsuishitsu Ryū*, and *Araki Shin Ryū*) belonging to completely different lineages. For some *ryūha* this influence is more clearly evident than others. With the *Kyūshin Ichi Ryū*, whose original source school was the *Kyūshin Ryū* (which in turn was derived from *Enshin Ryū*), it was most likely *Taki no Yūken*, an exponent of *Kitō Ryū* (for more information, see *Kitō Ryū*) who had also studied *Yōshin Ryū*, which was to influence *Inugami Gunbei Nagayasu* (see *Enshin Ryū*). *Taki no Yūken's* *Kitō Ryū* teacher *Hotta Sagoemon Yoritsune* (see *Kitō Ryū*) had also studied *Yōshin Ryū*. In *Kyūshin Ichi Ryū* there exists a manuscript about the school's *sappō* that is very similar to those

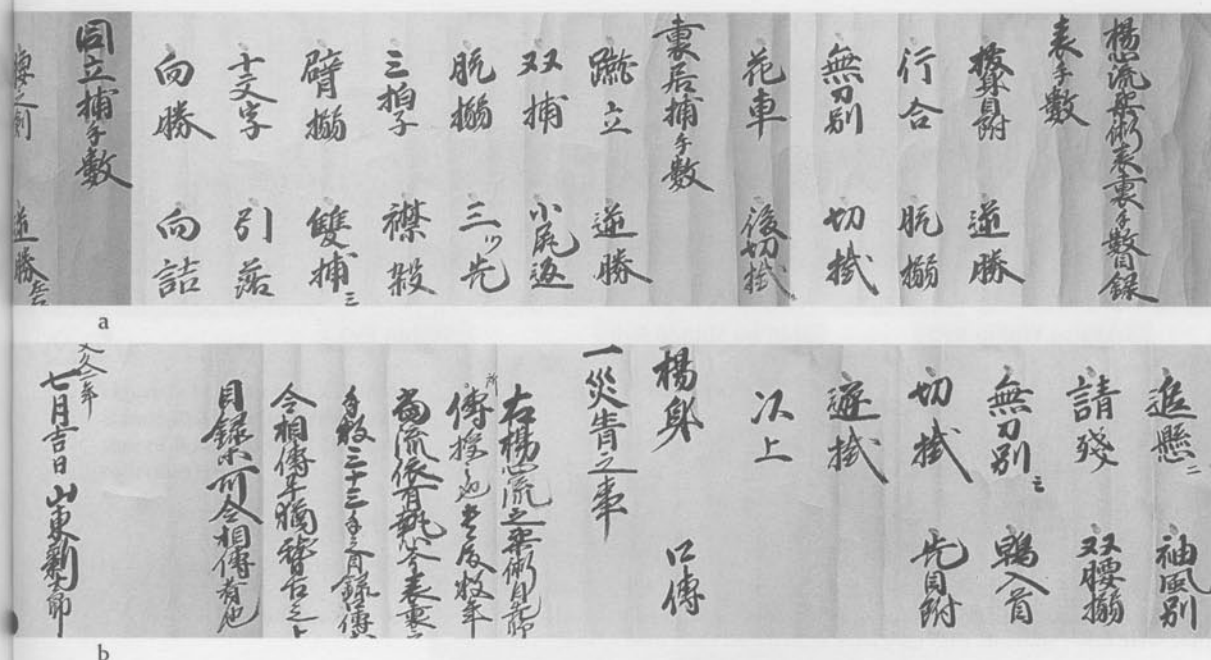


Figure 6-21 Yōshin Ryū Jūjutsu Hyōri Tekazu Mokuroku. Yōshin Ryū scroll written by Santō Shinjūrō Kiyotake, dated "an auspicious day" in the seventh month in Bun-kyū 2 (1862). (Author's collection)

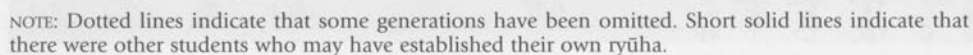


Figure 6-22 Tengu. A number of drawings known as the "Kenpō Zu" show tengu performing jūjutsu techniques. Although no system is mentioned with the drawings, they are believed to depict techniques of the Yōshin Ryū.



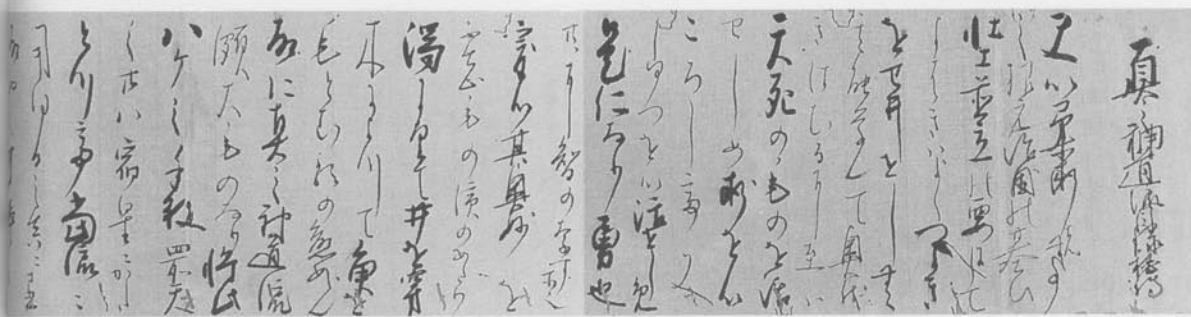
of the Yōshin Ryū and its branch schools. The example of Kyūshin Ichi Ryū clearly illustrates the influence that the different ryūha must have had on each other, and shows how difficult it can be to assign a school to a certain lineage.

るやうに



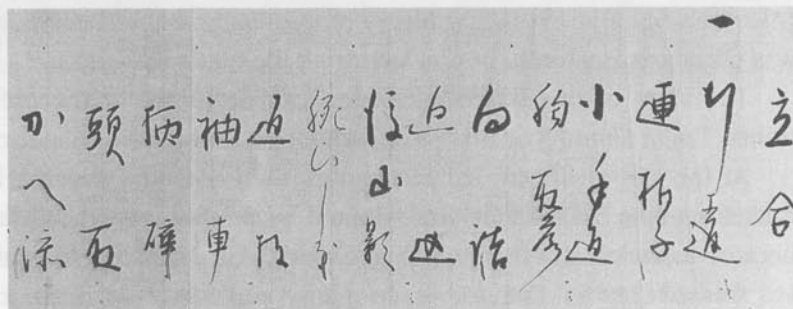
His tradition was passed on along two lines. One line was headed by Ōno Denshirō, and used the name Takemitsu Ryū. This tradition was taught in the Ōshu domain. Ōno Denshirō apparently received his license from Takemitsu Nobushige in May of the third year of Shōtoku (1713).³⁷ One remarkable point about this license is that it does not include Akiyama Yoshitoki in the line of transmission. The genealogy of transmission as recorded in the license proceeds from Ōe Senbei Yoshitoki to Takemitsu Heitazaemon, and then to Nobushige Ōno Denshirō.

SHIN NO SHINDŌ RYŪ 真之神道流



a

Figure 6-24 Section of a Shin no Shindō Ryū scroll from the fourth year of Bunsei (1821). (Author's collection)



b

tradition was Yamamoto Tamizaemon, a dōshin (Edo-period policeman) at Osaka Castle at about the time of the eighth and ninth Tokugawa shoguns (both of whom ruled in the latter half of the eighteenth century). Tamizaemon studied Yōshin Ryū with the school's second grandmaster, Ōe Senbei, and later developed his own system which he called Shin no Shindō Ryū. From the 303 techniques that comprised the Yōshin Ryū curriculum, he is said to have selected some sixty-eight as the core of his own system. However, based upon the number of techniques seen in some Shin no Shindō Ryū densho, his school is believed to have had more than just sixty-eight techniques.³⁹ In any event, Tamizaemon later moved to Edo, where he became very well known.

The content of the school's curriculum is listed in the *Bugei Ryūha Daijiten*.⁴⁰

Several documents of this school have survived. (Figure 6-24 shows a moku-roku of the school.) A text scroll entitled *Shin no Shindō Ryū Jōdan no Maki*, and which is signed by Yamamoto Tamizaemon in the eighth year of An'ei (1779) still exists.⁴¹ Another Shin no Shindō Ryū manuscript is the didactic work *Jūjutsu Higaku Sho*.⁴² The following is an extract from this manuscript:

Your movements must be controlled by your mind. Do not allow your body to be moved by your weapon. Do not allow your mind to be moved by your body. Your body should be moved by your mind. Your weapon should be moved by your body. The internal and the external are one.

Shin no Shindō Ryū has been preserved in one of its branch schools, Tenjin Shinyō Ryū.

TENJIN SHINYŌ RYŪ 天神真楊流

The Tenjin Shinyō Ryū, a nineteenth-century jūjutsu school, was founded by Iso Mataemon Minamoto no Masatari, who combined the teachings of Yōshin Ryū (Akiyama's Yōshin Ryū) and Shin no Shindō Ryū. Iso Mataemon's real name was Okayama Hachirōji, but he later took the name Ryūkansai.⁴³

The story of this school's creation can be found in the previously mentioned *Tenjin Shinyō Ryū Tai-i Roku*, written by Iso Mataemon's disciple Terasaki.

At the age of fifteen, Iso Mataemon, then named Okayama Hachirōji (he took the name Iso after he was adopted by the Iso family) left for Kyoto, and became a disciple of Hitotsu Yanagi Oribei, who instructed him in Yōshin Ryū. He studied Yōshin Ryū for seven years, and after the death of his master became a student of Honma Jōuemon, who taught him Shin no Shindō Ryū. After six years he received the okugi (secrets of the school). He then embarked on a musha shugyō, traveling all over Japan, fighting many a duel, never suffering defeat. One day, while on his odyssey, it is said that he and one of his students, a certain Nishimura, were forced to fight some one hundred outlaws. At that moment he became enlightened, realizing the essence of atemi. Using atemi, he managed to ward off his attackers without having to kill any of them. Iso Mataemon felt that although kumiuchi was very important on the battlefield, atemi was more important in day-to-day life. Later he combined what he had studied from Yōshin Ryū and Shin no Shindō Ryū into a single school that he called Tenjin Shinyō Ryū. After his musha shugyō he went to Edo, where he opened a dōjō and had no less than 5,000 students. At one point he was also employed by the shogunate.

Most Japanese works on the subject do not specify when the school was founded, but some say that it was during the Tenpō years (1830–44).⁴⁴ The two Tenjin Shinyō Ryū lines that still exist today offer differing probable dates for the birth of Ryūkansai (Iso Mataemon).

Starting from the approximate birth date that Kubota-sensei gives for Ryūkansai of 1781 or 1782,⁴⁵ and adding fifteen years (for the age at which he began to study), seven years of study under Hitotsu Yanagi Oribei, six years of study under Honma Jōuemon, and the length of his musha shugyō, it is possible to pinpoint 1810 as the earliest possible date of the school's founding. However, starting from the birth date put forward by Shibata-sensei (1804),⁴⁶ another possible date, of 1832, emerges. This date is very close to that seen on the *Iemoto Gi Tei Sho* written and signed by Iso Mataemon in the third year of Tenpō (1832).⁴⁷ Other preserved documents are the *Jūjutsu Chi no Maki* and the *Jūjutsu*

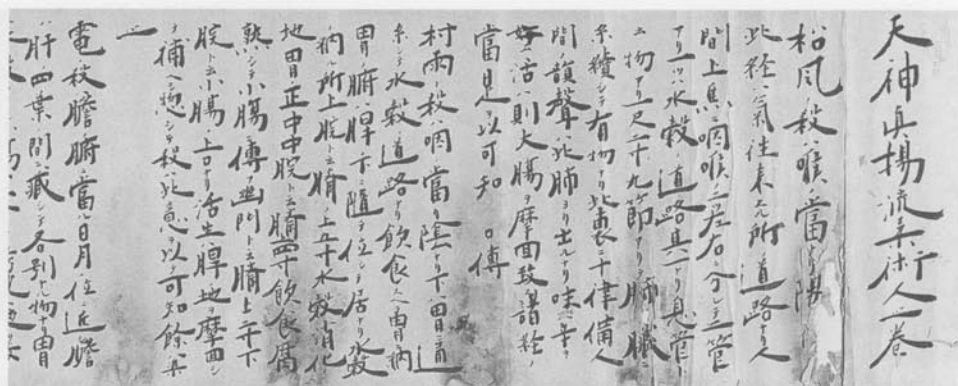


Figure 6-25 Tenjin Shinyō Ryū's *Jin no Maki*, or "Scroll of Man," contains anatomical information about the location of vulnerable points on the body. (Author's collection)

Keiraku Jin no Maki,⁴⁸ both written by Iso Mataemon in 1841,⁴⁹ and the *Jūjutsu Sei Shi* written by Iso Matachirō, Mataemon's second son and successor.⁵⁰

The system which Iso Mataemon developed consisted of 124 techniques.⁵¹ The Tenjin Shinyō Ryū curriculum was originally recorded in five scrolls representing different levels of initiation: "chi" (earth), "jin" (man), "ten" (heaven), "yō" (the positive; the Japanese equivalent of the Chinese yang), and "in" (the negative; the Japanese equivalent of the Chinese yin). The *Jūjutsu Chi no Maki* includes the following techniques: chūdan idori (fourteen), chūdan tachiai tori (fourteen), goko no den (five), and nanako no den (seven). The *Tenjin Shinyō Ryū Jūjutsu Keiraku Jin no Maki* describes the location of the following kyūsho: matsu-kaze, murasame, den, tsukikage, ganka, myōjō, uto, and suigetsu. Figure 6-25 illustrates a section of a Meiji-period version of the *Tenjin Shinyō Ryū Jūjutsu Jin No Maki*. In both content and style it is very similar to the Koryū Yōshin Shindō Ryū's *Keiraku no Maki*. This should come as no surprise, since the two schools share the same roots. The levels "yō" and "in" contain the deeper gokui (secret doctrines and mysteries of the school) and hidden (secret teachings).

During the Meiji period, several books were written and openly published, and the Tenjin Shinyō Ryū's techniques became accessible to a wider public and not just to the ryūha's direct disciples. This would have been unthinkable during the Edo period, when schools jealously guarded their techniques. One such book was the *Jūjutsu Gokui Kyoju Zukai* (Figure 6-26), written by Iso Mataemon Masayuki, then the school's fifth head and also the last member of the Iso family to take up this position, and Yoshida Chiharu, a high-ranking disciple of Tenjin Shinyō Ryū's third grandmaster, Iso Mataemon Masatomo. This book describes the school's 124 techniques, and contains an introduction written by Kanō Jigorō. It is generally known that Kanō was a student of the Tenjin Shinyō Ryū's Fukuda Hachinosuke, but he appears also to have been on good terms with the author, Iso Mataemon Masayuki. Another book that included a substantial



Figure 6-26 This two-page illustration from *Jūjutsu Gokui Kyōju Zukai* shows sode guruma. (Author's collection)



Figure 6-27 A page from the *Jūjutsu Ken Bō Zukai Hiketsu* illustrating sode guruma, one of the techniques of the Shodan Idori section. (Author's collection)

portion of the Tenjin Shinyō Ryū curriculum was the *Jūjutsu Ken Bō Zukai Hiketsu*, written by Iguchi Matsunosuke (Figure 6-27).

The school was very popular and attracted a large number of students. Its best-known branch appeared during the Meiji period. This school, Kanō Ryū—which would later be known as Kōdōkan Jūdō—is now generally known as jūdō. In addition to atemiwaza (body strike techniques), the Tenjin Shinyō Ryū includes quite a number of shimewaza (strangulation techniques) and katamewaza (immobilizing techniques), techniques that Kanō Jigorō no doubt studied and that, together with Kitō Ryū, formed the original cornerstones of his system (Figures 6-28 through 6-30). In general, communications between Tenjin Shinyō Ryū and Kōdōkan were quite good, and there seems to have been a lot of “cross-training.” Two older schools derived from the Tenjin Shinyō Ryū during the Edo period are Itō-ha Shinyō Ryū and Ryūshin Katchū Ryū. One branch from the late Edo (or possibly early Meiji) period was known by the name Tenjin Shinyō Ryū Ishiguro-ha, and was also referred to as Ishiguro Ryū. Other schools that were influenced by the Tenjin Shinyō Ryū are the Katsushin Ryū (Iga Ryu-ha Katsushin Ryū), Shintō Yōshin Ryū, and Shinkage Ryū. Two of these last three schools are discussed in more detail in Chapter 8.)

Although it is no longer headed by a member of the Iso family, Tenjin Shinyō Ryū is still in existence today, and is now continued along two lines, which are referred to as branch houses. One is currently headed by Kubota Toshihiro, who is ranked menkyo kaiden (Figure 6-31); the second line is headed by Shibata



a



b

Figure 6-28 Atemiwaza. Exponents of Tenjin Shinyō Ryū demonstrate a very basic technique. Note how the opponent is kicked before he is pulled off balance.



c

Kōichi. Another important branch house that existed until a few years ago was that of the menkyo kaiden shihan Tobari Kazu, which was mainly active in Osaka. Unfortunately this line perished when Tobari Kazu-sensei passed away. For the genealogy of this school, see the Appendix.⁵²

The Tenjin Shinyō Ryū is also noteworthy for being one of the few jūjutsu schools some branches of which were headed by women. The first was Miyamoto Tominosuke—a woman who used a man's name. In addition to being shihan of the Tenjin Shinyō Ryū, she was also shihan of Hokushin Ito Ryū Kenjutsu. When she got married, her husband Tanji Hanzō even took her family name, so that he became Miyamoto Hanzō! After she died, her husband took over the dōjō. The second woman to become shihan in Tenjin Shinyō Ryū, and the active head of a branch, was Tobari Kazu (mentioned above).

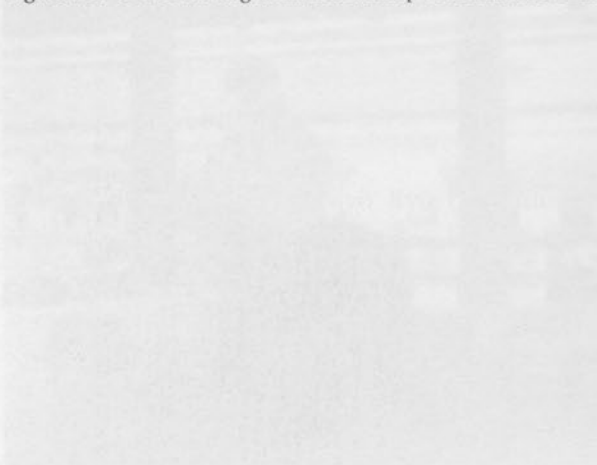


a



b

Figure 6-29 One of the nagewaza followed up with a katamewaza.



c

RYŪSHIN KATCHŪ RYŪ 柳心介胃流

The Ryūshin Katchū Ryū traces its roots to Iso Mataemon Ryūkansai, the founder of Tenjin Shinyō Ryū. Tradition has it that Toyama Noboru received instruction from Iso Mataemon during the Tenpō years (1830–44).⁵³ Around the Bunkyū years (1861–64), while on a musha shugyō, Toyama stayed in the Sendai domain (Ōshū) for some time and passed on his ryūha to Ichimaru Ryūnosuke, who was then a shihan of the Onoha Ittō Ryū. The school was later passed first to Ichimaru Kenzaburō, and then to Oguma Masatari, at about which time it became the otome ryū of the Date House in the Sendai domain. During the Meiji period



a



b



c



d



e



f

Figure 6-30 Exponents of the Tenjin Shinyō Ryū perform sode guruma during a demonstration at Shimogamo Shrine in Kyoto. The tengu drawing shows a strangulation technique very similar to the one used in sode guruma, and believed to be a technique of Yōshin Ryū, one of Tenjin Shinyō Ryū's source schools.



Figure 6-31 Kubota Toshihiro, head of one of the two remaining Tenjin Shinyō Ryū branch houses, in action during a demonstration at Shiramine Shrine in Kyoto.

the school was relocated to Hokkaidō when Oguma Masatari, the fifth grand-master, moved to Date together with Date Kuninaru.

In addition to jūjutsu, the school also teaches bone setting (but only to students who have been initiated in the okuden level). The Second World War was the chief cause of an interruption in training, but training resumed from the time of the eighth sōke, Oguma Yoshio. He and his top students had to rediscover a

OTHER LINEAGES

great deal of the curriculum. There are sixty-seven techniques covered in shoden, chūden, and okuden. Technically speaking, the system focuses on defensive situations and covers nagewaza (throwing techniques), kansetsuwaza (joint-locking techniques), shimewaza (strangulation techniques), and atemiwaza (body strike techniques).

The character for ryū (柳, an alternative reading of which is yanagi) in Ryūshin means willow, and although it is written with a different character than the willow (yō; 楊) of Yōshin Ryū's Yōshin, the meaning is the same, "willow heart." This school's philosophy, like that of the Yōshin Ryū, holds that the body should be as flexible as a willow.

The tradition is currently preserved by Sōke Oguma Yoshiaki, the ninth head.

ITŌ-HA SHINYŌ RYŪ 伊藤派真揚流

The founder of this style, Itō Kōzaemon (or Yukisaemon) Tadamoto, a samurai from the Toyama domain, first studied jūjutsu with his father Yoshiaki and later studied Shishin Takuma Kennichi Ryū under Nagai Yozaemon. Tadamoto left for Edo, where he became a student of Iso Mataemon (Ryūkansai), founder of Tenjin Shinyō Ryū. The Tenjin Shinyō Ryū that he studied for about eight years became the basis of his own system, and in Tenpō 12 (1841) he opened his own dōjō in Toyama. Itō Kōzaemon Tadamoto took the martial arts name Ryūeisai, clearly showing his connection to both Tenjin Shinyō Ryū and Yōshin Ryū. It was not uncommon for students of Yōshin Ryū or Tenjin Shinyō Ryū to adopt a martial arts name that contained "ryū" (柳), an alternative character for "yō" (楊); as we have seen, both characters mean "willow." Ryūeisai's branch became known as Itō-ha Shinyō Ryū.

OTHER LINEAGES AND SCHOOLS

It is sometimes unclear just how a particular ryūha developed. Some belong to a lineage of one of the so-called jūjutsu source schools, while others developed independently. Still others developed from weapon schools that already existed, evolving more or less into jūjutsu schools in later years. It is also not unusual to see sōgō bujutsu systems eventually splinter into various branch schools with specialties in particular fields, of which jūjutsu was just one.

This chapter will give a detailed history of the following selection of schools:

- Tsutsumi Hōzan Ryū
- Bokuden Ryū
- Enshin Ryū
- Nagao Ryū
- Araki Ryū
- Asayama Ichiden Ryū
- Seigō Ryū
- Yagyū Shingan Ryū
- Sekiguchi Ryū
- Tenjin Myōshin Ryū
- Takagi Ryū
- Sho Shō Ryū

First, however, it is necessary to look at the influence of certain weapon schools on the overall development of jūjutsu.

Jūjutsu was not developed overnight, nor was it simply invented by one person. The same can be said about the jūjutsu ryūha, as we have seen in previous

chapters. Before any specialized jūjutsu ryūha appeared, jūjutsu-like techniques were incorporated into a multitude of sōgō bujutsu systems, and into systems that focused on certain types of weapons. Claims that none of these weapon schools played a direct part in the rise of specialized jūjutsu schools, and that all jūjutsu schools originated from three or four first-generation jūjutsu source schools, are difficult to believe or substantiate.

In Chapter 6, in the Fukuno Ryū lineage section, it was pointed out that Fukuno Shichirōemon Masakatsu created a first-generation jūjutsu school (although the term he actually used was “yawara”). Masakatsu was a student of Yagyū Sekishūsai Muneyoshi, under whom he probably studied not only sword techniques but also mutō dori and possibly other techniques of a grappling nature. Another school that included a substantial number of grappling techniques in its curriculum and quite possibly was also influenced by Yagyū Muneyoshi was the Oguri Ryū (discussed in Chapter 2).

The case of the Musō Jikiden Ryū is also worth noting, as it too appears to have influenced a number of other schools, including some jūjutsu schools. An important part of its curriculum consisted of yawaragi (see Chapter 3). One jūjutsu ryūha—developed when Komatsu Fuzui Shigetomo was the head of Musō Jikiden Ryū—was the Musō Jikiden Shigetomo Ryū. Another well-known exponent of the Musō Jikiden Ryū was the nineteenth head, Hasegawa Hidenobu Uchizō no Suke (an alternative reading for Hidenobu is Eishin). Among modern-day exponents of iaidō, Hasegawa Hidenobu (Hasegawa Eishin) will no doubt be known for his Hasegawa Eishin Ryū Iai (Musō Jikiden Eishin Ryū Iai). However, Hasegawa Eishin quite possibly also developed one hundred yawaragi techniques of his own, and in his day was well known for his torite skills.

Watatani and Yamada list Musō Jikiden Eishin Ryū Jūjutsu as belonging to the Musō Jikiden Ryū lineage.¹ There existed another, rather obscure ryūha, the Mukyū Gyokushin Ryū,² a second school of jūjutsu supposedly founded by Hasegawa Eishin. This Mukyū Gyokushin Ryū, however, has no connection with Musō Jikiden Ryū, as Hasegawa Eishin’s source of inspiration for this school was a priest called Gyokushin. But this does demonstrate that there were jūjutsu schools that had no connection to the main source schools.

Returning to the Musō Jikiden Ryū, and going further back in the school’s history, Araki Mujinsai was an eleventh-generation head of the school but also developed his own torite techniques and later founded the Araki Ryū (see the Araki Ryū section of this chapter). The Araki Ryū is almost always associated with the Takenouchi Ryū (but this connection is elaborated in that later section). The

seventh head in the history of the Musō Jikiden Ryū was Iizasa Chōisai Ienao, who is said to have adapted the school's kumiuchi and named it Musō Jikiden Yawaragi. Iizasa Chōisai Ienao is perhaps better known as the founder of the famous fifteenth-century school, Tenshin Shōden Katori Shintō Ryū.

The history of the Musō Jikiden Ryū is intriguing. Legend has it that the founder was a certain Ikeibō Chōhen, a priest who lived in Ōbayashiyama Dorokawa. He is said to have received the principles of kumiuchi through divine inspiration, and he is sometimes styled the "grandfather" of kumiuchi. He taught Ōekinmaro Katsusada, who then developed kumiuchi further. But it is clear that kumiuchi already existed before Ikeibō was enlightened, and that references to him as the "grandfather" of kumiuchi probably mean specifically the Musō Jikiden style of kumiuchi.

A student of Shinkage Ryū founder Kamiizumi Nobutsuna is also said to have founded a school called Seigō Gyokushin Ryū,³ in which jūjutsu-like techniques played an important role. Two systems derived from this school are the Gyokushin Ryū and the Heihō Gyokushin Ryū.

Miyamoto Musashi is perhaps one of the best-known kenshi, or master swordsmen, but less well known is the fact that his Niten Ichi Ryū also produced a branch school that used the same name but focused mainly on jūjutsu.

All these examples should make it clear that mapping the history of jūjutsu is more than just a matter of assigning all jūjutsu schools to one of a handful of first-generation jūjutsu source schools, and that the influence of the weapon schools is often underestimated, when it is taken into account at all.

TSUTSUMI HŌZAN RYŪ 堤宝山流

The Tsutsumi Hōzan Ryū, which no longer exists, is often conveniently forgotten in those works that tend to favor the theory of the three or four jūjutsu source schools. Not surprisingly, the school does not belong to any of the main jūjutsu lineages and as a ryūha it is probably older than the Takenouchi Ryū. However, it is important to note that it was probably not until the end of the Muromachi period that Tsutsumi Hōzan Ryū became well known for its jūjutsu-like techniques. The *Shinsen Bujutsu Ryūsoroku* also listed Tsutsumi Hōzan Ryū with the jūjutsu schools.⁴

The school was founded during the Ashikaga period, around the time of Ashikaga Yoshimochi. Originally called Tsutsumi Hōzan Ryū Heihō, it was a complete system that included the use of ken (sword), yari (spear), yawara (jūjutsu-like techniques), bō (staff), and torinawa (tying techniques). The founder, Tsutsumi

堤寶山流平法
○前太刀目錄序
突堤宝流其靈龍天下野國
達山慈惠獨好兵法世歷
任業ヲ振ニ盡ニ其術セ人ヲ
出然メ思ラク任業ヲメ勝友
ヲ得ト云云心極意ノ
氣隨ニ波レ時ハ全ク武道ニ
有ラス誰カ考ルニ我朝神
國ニ武ノ名譽アリト云云昔日
景行未重迄武道ノ一線未ダ
現レ文御子
小雄尊此傳ノ神理ヲ教授
シ給ヒヨリ武道ノ開基トス
因テ 小雄尊ヲ
日本武尊ト仰キ奉ル此道
世ニ絶タルニ其傳統アル所
ヲ不聞冀ハ天ニ執テ此道ヲ
復ニ得ニ復ニ憤リ竊思覺
山 深處ニ入テ深夜ニカク
シ祈ル事月アリ安メ真ニ一
ツノ奇瑞ヲ得テ以テ武道ノ
本脉神理ノ業悉ク通徹シ
テ事理一脈天理不ニノ明カ
ラ提々也飯繼組三ツノ密全
備ノ内其一也前太刀ノアリ
是ヲ使ミ先ノ其身ヲ直メ
臍ニ氣機ヲ納メ敵向フニ
三ノ習リ天真自來ノ由尺
ナリ二手起シ震驚ノ數飛
カ如ク刀發ル所先的
ヲ指ア如シ牛足振リニ例ヲ
費ス其技業ニ不ハ本ニ
移リ未發ニ移リテ已發ヲ
聲ニ去カノ牛足不卑不辱

Figure 7-1 Shown here is the introductory part of a scroll entitled *Tsutsumi Hōzan Ryū Heihō*. (Author's collection)

日本武尊ト仰キ奉ル此道
世ニ絶タルニ其傳統アル所
ヲ不聞冀ハ天ニ執テ此道ヲ
復ニ得ニ復ニ憤リ竊思覺
山 深處ニ入テ深夜ニカク
シ祈ル事月アリ安メ真ニ一
ツノ奇瑞ヲ得テ以テ武道ノ
本脉神理ノ業悉ク通徹シ
テ事理一脈天理不ニノ明カ
ラ提々也飯繼組三ツノ密全
備ノ内其一也前太刀ノアリ
是ヲ使ミ先ノ其身ヲ直メ
臍ニ氣機ヲ納メ敵向フニ
三ノ習リ天真自來ノ由尺
ナリ二手起シ震驚ノ數飛
カ如ク刀發ル所先的
ヲ指ア如シ牛足振リニ例ヲ
費ス其技業ニ不ハ本ニ
移リ未發ニ移リテ已發ヲ
聲ニ去カノ牛足不卑不辱

聲ニ去カノ牛足不卑不辱
自來ト應スルノ味ニ覺悟
スルヲ專要也靜ニ早キ
應ニ知カメ強キニ應ニ勝ラ
隠ミテ執テ人事ニ徹シ水ノ
流ルカ如シ他人是ヲ見ル益
無キカ如シト云云其勝ヲ
顯ニ及テハキカニ全功アリ
其剛ヲアラス時ハ嚴石ヲ
切通シ早ニ論スル由ハ
電光石火早シトセササ習
ヲ唯數遍ヲ得サレ此味ニ
本ツク成難ニ仍テ宝山ノ
赤弟子此門ニ入テ励ミ意
急スヘテアラ平一ノ方立如圧
○前太刀目錄
對飛條

Yamashiro no Kami Hōzan, lived in Shimotsuke no Kuni (the present-day Tochigi Prefecture), and was said to be very good at kogusoku, a method of grappling using short swords or daggers. At some point he went to Kamakura, where he met a priest called Jion (according to another story, he met Nakajō Hyogonosuke) and became interested in Nen Ryū. The fact that the founder was proficient in yoroi gumi explains why the school is thought to be one of the first to focus on yoroi gumi techniques. Another interesting point is the use of the term yawara, which in this case is written as a combination of the characters 和 and 良 In this reading it can be found in the following manuscripts:⁵

- *Tsutsumi Hōzan Ryū Yawara Tsuketari Ura Mokuroku*
- *Tsutsumi Hōzan Ryū Yawara Ōhen Mokuroku*
- *Tsutsumi Hōzan Ryū Yawara Hon Gyō Mokuroku*

Other relevant writings are:

- *Tsutsumi Hōzan Ryū Densho* (dedicated to jūjutsu)
- *Tsutsumi Hōzan Ryū Yoroi Kumi Kage no Den Kirigami*

Regrettably, little is known about the school's technical characteristics, since the school most likely disappeared early in the twentieth century. Figure 7-1 shows a makimono of the school. During the Meiji period, Tsutsumi Hōzan Ryū was still taught in Kyoto, as were Kitō Ryū, Kanshin Ryū, and Jigō Tenshin Ryū. One of the branch schools was the Ishikawa Hōzan Ryū—taught in Himeji and said to have been famous for its katamewaza (grappling techniques focusing on holding, locking, and strangling). In Meiji 18 (1885), one technique of Tsutsumi Hōzan Ryū was included in a standardized kata (form) set developed by a group of martial arts exponents and incorporated in Keishichō Budō (discussed in the Conclusion), a system of martial arts training developed for the police. But from that time on, little is known of what became of Tsutsumi Hōzan Ryū.

BOKUDEN RYŪ 卜伝流

The name Bokuden Ryū refers to the almost legendary Tsukahara Bokuden (1498–1571). In his day Bokuden (Figure 7-2) was known as a kengō, or “master swordsman,” and made a name for himself traveling all over the country, completing three *musha shugyō* (the last when he was in his late fifties or early sixties). Bokuden is accredited with being the founder of the Shintō Ryū school of swordsmanship. However, if he did write any *densho*, none has been found. Those schools that claim to originate with Bokuden have only manuscripts recorded by later generations. In the case of the Bokuden Ryū it was Ishii Bokuya, Tsukahara Bokuden's nephew, who recorded the *kuden* or oral teachings, and gave the school its name (which in some manuscripts is recorded as Shintō Ryū Bokuden Ryū). From Ishii Bokuya the style was passed on to Ishihara Ishibei Yoshiie, who would become the third grandmaster. For some generations the tradition was kept in the Ishihara family, before being passed to Hara Iyonokami Nyūdō.

An important stimulus to the ryūha's jūjutsu section was given by the thirteenth-generation grandmaster, Aoyama Banryūken Nariyoshi. Aoyama was a samurai of Matsumoto fief's Mizuno family, and studied under Shimizu Jirōemon. But the Mizuno family was eventually stripped of its status as the result of a decision by the Tokugawa government; Aoyama then became a *rōnin* (masterless samurai) and went to Matsushiro, where he opened a *dōjō* and taught martial arts. Aoyama, who was also a specialist in Sekiguchi Ryū Jūjutsu, contributed to the development of Bokuden Ryū by adding Sekiguchi Ryū Jūjutsu to its curriculum. It is thought that Bokuden Ryū (Shintō Ryū)—originally a weapon school revolving mainly around swordsmanship—also included about a hundred techniques

Figure 7-2 Tsukahara Bokuden. (Photograph courtesy Tanaka Fumon)



of koshi no mawari in its “to no mono” section. From the time in which Aoyama was active, the jūjutsu section became an integral part of the ryū’s curriculum. In the Matsushiro domain, Aoyama’s Bokuden Ryū tradition consisted of kenjutsu, sōjutsu, bōjutsu, koshi no mawari, and torite as these were taught by several of his students. Yari was taught by Yata Bokuryūken, koshi no mawari by Suga Seitarō, and torite by Hara Heima. It was Yata Bokuryūken who succeeded Aoyama as head of the tradition.

In Shōwa 7 (1932) Ueno Takashi Tenshin received menkyo kaiden, and with it all the scrolls of the school, from his teacher Nanba Shinpei, and became the next in line to continue the tradition. The names of the scrolls that he received are:

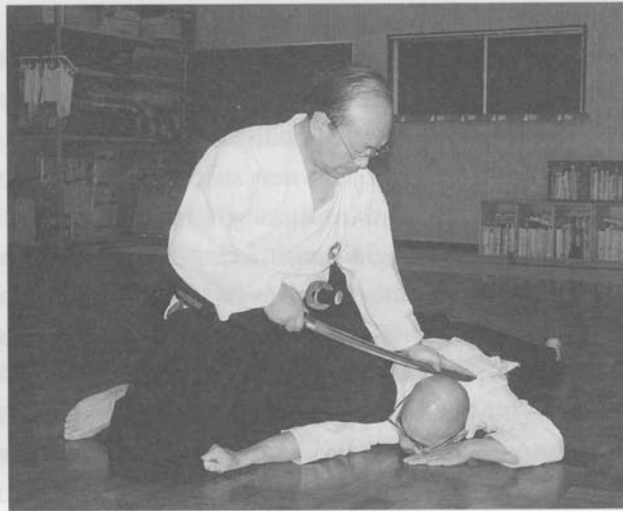
- *Bokuden Ryū Monogatari*
- *Ga Mokuroku* (consisting of three scrolls)
- *Bokuden Ryū Jūjutsu* (two scrolls)
- *Mongai Fushutsu Sōden no Maki*
- *Bokuden Ryū Hiden Shukan*

The *Bokuden Ryū Hiden Shukan* that Ueno received was the original scroll given to Yata Bokuryūken by Aoyama Banryūken in Kyōwa 2 (1802). The current sōke of Bokuden Ryū Jūjutsu is Kaminaga Shigemi, who received handwritten copies of all the school’s scrolls. A drawing taken from one of the picture scrolls can

Figure 7-3 Bokuden Ryū Jūjutsu. Illustration of a jūjutsu technique from a densho of Bokuden Ryū. (Courtesy Kaminaga Shigemi, present sōke of Bokuden Ryū Jūjutsu)



a



b

Figure 7-4 Bokuden Ryū Jūjutsu “tobi chigai.” The tobi chigai technique is the seventh of the suwari kata. Here Kaminaga Shigemi stops an attack with the wakizashi, and then brings the opponent under his control. (Photographs courtesy Kaminaga Shigemi)

be seen in Figure 7-3. (For a lineage chart of Bokuden Ryū Jūjutsu, refer to the Appendix.)

Although sword technique, naginata, nawa (tying arts), and jūjutsu still existed in this line, a large number of techniques were lost during the Meiji, Taishō, and early Shōwa periods and are no longer taught today. Figure 7-4 shows the present grandmaster demonstrating jūjutsu.

ENSHIN RYŪ 圓心流

One school that appeared relatively early in comparison with other jūjutsu schools treated in this book was the Enshin Ryū, whose curriculum originally focused on the use of kumiuchi. The school was founded at about time of the reign of Emperor Ōgimachi (1560–86), probably during the late Sengoku or early Azuchi-Momoyama

periods. Central figures in the creation of the Enshin Ryū were Hayami Nagato no Kami Enshin and Inugami Sakon no Shōgen Nagakatsu, a samurai from the Hikone area in the ancient kuni of Ōmi (present-day Shiga Prefecture). During the Sengoku period, at the time of Emperor Ōgimachi's reign, both men were members of the Hokumen no Bushi, a group of warriors appointed as Imperial Guards. Their main responsibility was to protect the emperor and the north gate of the Gosho (the Imperial palace in Kyoto).

Inugami Sakon no Shōgen Nagakatsu studied a kumiuchi system called Hyōhō Kumiuchi Kenden with kumiuchi specialist Hayami Nagato no Kami Enshin, and combined this system with "reiken," the fighting style that was passed on in the house of Inugami. This new style, which the two probably developed together, was called Enshin Ryū, or Kumiuchi Hyōhō Enshin Ryū. Although Hayami Nagato no Kami Enshin taught Inugami Nagakatsu his kumiuchi system, he is not considered the founder of the ryūha as such, but is usually said to have been an "advisor."

Kumiuchi kenden can best be described as a system of armed battlefield grappling. Its exponents used both long and short swords in combination with grappling techniques. One noteworthy point about Hayami Nagato no Kami Enshin is that some sources claim he may somehow have been connected with the Takenouchi Ryū.⁶ It is difficult to verify to what extent this is true, and no reference to it can be found in documents of the Enshin Ryū. The Enshin Ryū was passed from Inugami Nagakatsu to his son, Inugami Kyūshinsai Nagatomo, who would become the second grandmaster and further develop the school.

Inugami Kyūshinsai Nagatomo and the Kyūshin Ryū

Inugami Nagatomo showed particular interest in techniques of a jūjutsu nature, and is accredited with having created his own style, called Kyūshin Ryū Jūjutsu (扱心流). In the Yanagawa domain in Kyūshū this system was also taught under the name Kyūshin Ryū, but with different characters used to write the name (扱心流).

According to its genealogy, Enshin Ryū was passed on to Itō Sukebei Shigekatsu (the third head), Ii Morimasa (fourth head), and Tanahashi Goei Yoshisada (fifth head).

Inugami Gunbei Nagayasu

Inugami Gunbei Nagayasu, the sixth head in the Enshin Ryū lineage and the fifth head in the Kyūshin Ryū, studied his ancestors' style of kumiuchi and jūjutsu under

his uncle, Tanahashi Goei Yoshisada, a samurai from the Hikone area. From the time of Inugami Gunbei Nagayasu onward, the history of the Enshin Ryū is rather obscure. Some sources have it that in the ninth year of Kyōhō (1724), at age nineteen, Nagayasu went to Kyoto, where he became a disciple of Taki no Yūken of the Kitō Ryū.

Probably under the influence of Taki no Yūken, Nagayasu developed his own system, which he continued under the name Kyūshin Ryū (although it is sometimes also referred to as Inugami Ryū Taijutsu, 犬上流体術). Inugami Gunbei was thus not the founder of the Kyūshin Ryū, as is often supposed, but he probably modified the system considerably. However, the late Kobashi Nichikan Masanori, previous head of the Enshin Ryū, believed that this “renewed” Kyūshin Ryū was not developed by Inugami Gunbei Nagayasu, but by his brother Inugami Gundazaemon. To make matters even more complicated, Watanabe Ichirō claims that Inugami Gunbei Nagayasu and Inugami Gundazaemon are actually the same person, and that Nagayasu changed his name to Gundazaemon. However, Watanabe is not consistent, since in two separate articles he produced two different sets of dates for Inugami’s birth and death (in one article, 1705–80, and in another, 1701–71). So the possibility remains that Inugami Gunbei Nagayasu and Inugami Gundazaemon were actually two different people after all.

A number of schools were derived from this reinvigorated Kyūshin Ryū. These included Kyūshin Ryū Kenpō (掬心流拳法), Ishikawa Kyūshin Ryū (石川掬心流), and Eguchi Ryū Jūjutsu (江口流柔術).

The Kyūshin Ryū continued at least through the Meiji period, but the school is no longer thought to exist.

Inugami Gunbei Nagayasu and Enshin Ryū through the present day

Inugami Gunbei Nagayasu was the sixth head of Enshin Ryū, but since his time there has been at least one generation in which it is not clear who succeeded as head of the Enshin Ryū. However, one or two generations later, the tradition was continued by Kobashi Shōbei Masahira, who incorporated Shindō Munen Ryū into it; therefore he is considered the “modifier” of Enshin Ryū. The school became more and more a sword school (iaijutsu and suemonogiri) and at the moment is mostly known and taught as such along several lines. Enshin Ryū’s old sword techniques and jūjutsu were not discarded, however. To distinguish the original tradition from the renewed one, the original is referred to as Kodan Enshin Ryū.



a



b



c

Figure 7-5 Kumiuchi kenden. Tanaka Fumon, grandmaster of the Enshin Ryū (at left), uses his sheathed sword to intercept a downward cut, and then moves to a position that allows him to control his opponent. Note how Grandmaster Tanaka uses the saya (scabbard) of his own sword, which is inserted between the opponent's sword hands, to apply leverage to the tsuka (hilt), creating a lock. If necessary, it is possible to finish off the opponent without losing control over the lock.

Koden Enshin Ryū also includes, in addition to the "old" kenpō (sword method, 剣法), kumiuchi kenden and kumiuchi hyōhō. The system was passed on from Kobashi Nichikan Masanori Sensei to only one disciple, his best student Tanaka Fumon, who at present occupies the position of eleventh head of the tradition (eleventh since Inugami Sakon no Shōgen Nagakatsu, and fourth in the renewed Enshin Ryū).

Today kumiuchi hyōhō is still taught, but only to those disciples who have sufficient experience in yawara, iaijutsu, and kenjutsu. Kumiuchi kenden, on the other hand, was rarely shown until quite recently, and then only to school insiders on special occasions. However, in order to preserve this system for future generations, Sōke Tanaka has started to teach Koden Enshin Ryū's kumiuchi kenden to a very select group of disciples, including his daughter Tanaka Midori, who will most likely become his successor. If this happens, it will be the first time in the school's history that a woman is head of the tradition.

Midori Shihan, as she is called in the dōjō, started her martial arts training at the age of nine. At first her training focused on Enshin Ryū's iaijutsu and basic jūjutsu, which she studied under one of Tanaka-sensei's more advanced students; later she studied under her father as well. By age nineteen she had studied kenjutsu, naginatajutsu, bōjutsu, hanbōjutsu, and shurikenjutsu. She now holds the rank of kobudō shihan, and supervises lessons in the dōjō when Sōke Tanaka is absent.

Technical characteristics of Enshin Ryū

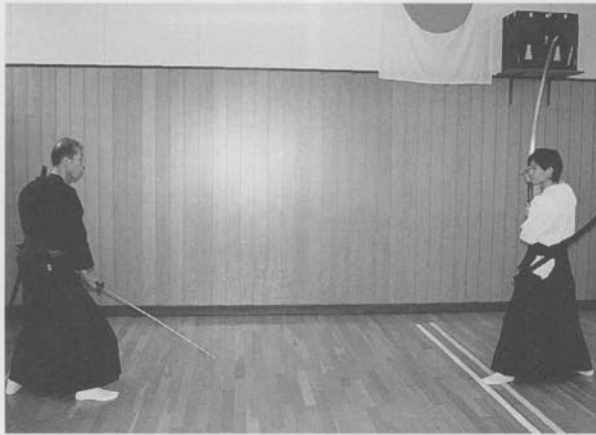
Kumiuchi kenden

In Enshin Ryū, kumiuchi kenden is the system that was used in the transitional phase from armed combat to grappling. In this system, swords (or sometimes other weapons) are used in unconventional ways, as a prelude to the use of kumiuchi techniques. Exponents of other ryūha will often discard the long sword in favor of the short sword, which is easier to use in grappling situations. However, in kumiuchi kenden, the long sword is used to hit the enemy before closing in on him, put leverage on his arms or legs and thus restrict his movements, and finally cut him. In the initial stage, the sword, which does not necessarily have to be unsheathed (Figure 7-5), can be used in the most diverse ways, combining tactics otherwise used with the bō, yari, and naginata. Particularly when a longer sword such as the nodachi (which in the case of the Enshin Ryū is called ōtachi) is used, it can be a very effective system (Figure 7-6). As a true combative system it represents an amalgamation of different tactics.

Kumiuchi hyōhō

Enshin Ryū's kumiuchi hyōhō—said to have been the basis of Enshin Ryū Bujutsu—is also derived from battlefield grappling. Traditionally it was performed with a short sword in the obi. Although at present it is usually practiced in keikogi (practice uniform) and hakama, exponents need to keep in mind the limitations that would normally be imposed when wearing armor. Atemi is used, but only to those areas normally unprotected by the armor. As was discussed in earlier chapters, the main aim of battlefield grappling was to take the enemy's head. Enshin Ryū's kumiuchi techniques are by no means soft, and when performed correctly it is difficult to take ukemi.

Another aim was to break the enemy's neck when using nagewaza, if possible. Breaking the neck was one way of dealing with an enemy who was protected by his armor, as is also demonstrated by the techniques of tentō gaeshi (Figure 7-7) and tsuriage (Figure 7-8, photo a). The name tentō gaeshi ("reversing tentō") refers to the name of a kyūsho called tentō (sometimes referred to as tendō), which is located on the top of the head. One hand is placed on top of the enemy's helmet, and the other under the chin. By simultaneously pushing the chin up with one hand and pulling the helmet back while maintaining



a



b



c



d



e



f

Figure 7-6 Kumiuchi kenden with the ōtachi. The roots of kumiuchi kenden can be found on the battlefield, and as a result Enshin Ryū exponents often use the extra long battlefield sword known as ōtachi (nodachi) when applying kumiuchi kenden. In this sequence both exponents engage each other in kenjutsu style. The distance between the two parties becomes too small when the party on the left intercepts a downward cut by attacking his opponent's hands. He then swiftly moves in and inserts the tsuka of his weapon between his opponent's arms. Next he locks him with the ōtachi by putting leverage on the hands and by putting his sword on the opponent's shoulder. The opponent is then pulled off balance. This blend of kenjutsu and jūjutsu techniques is typical of kumiuchi kenden.

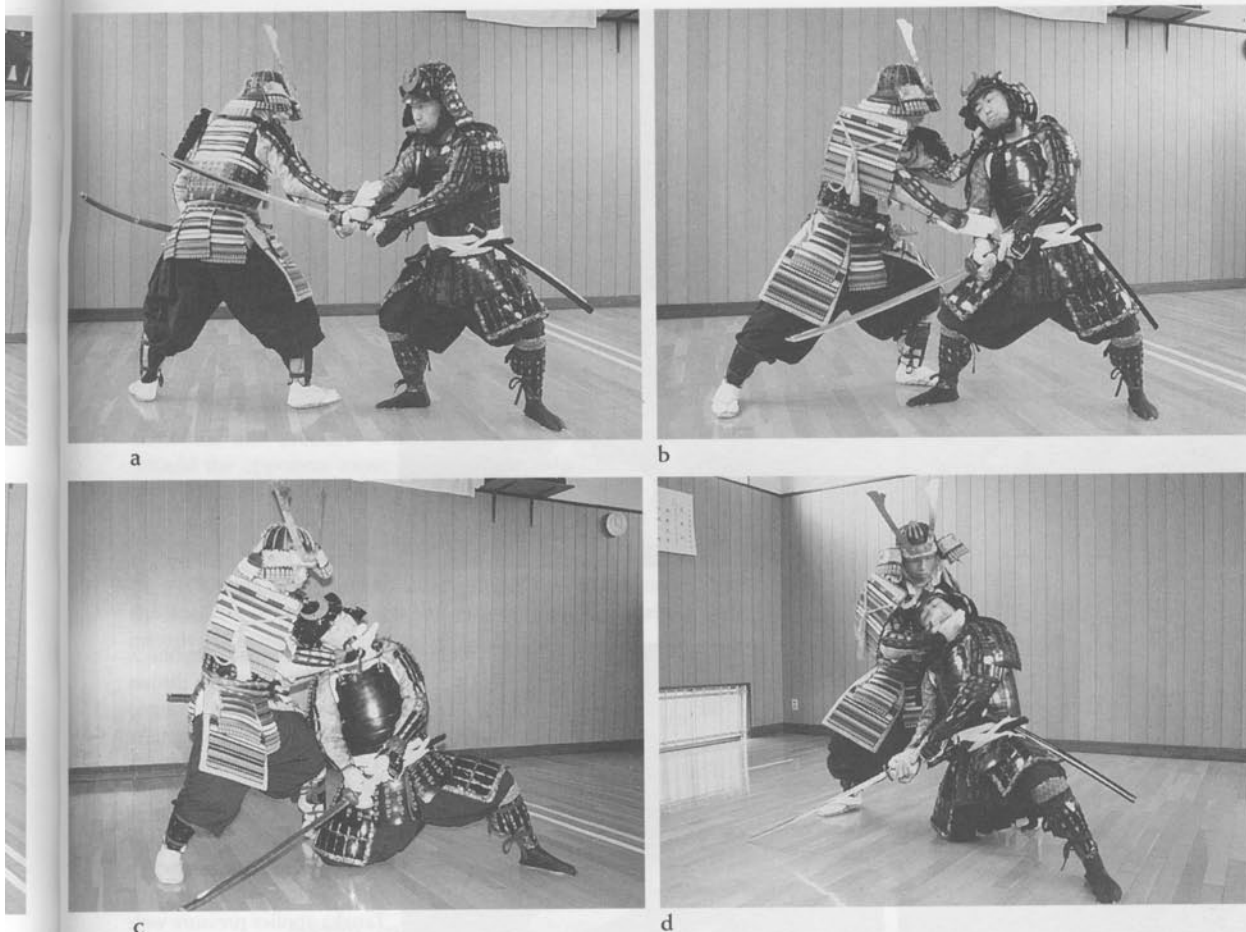


Figure 7-7 The application of the technique tentō gaeshi, as it could be performed while wearing a suit of armor.

sufficient pressure on the head, a snapping motion can be made, causing the neck to break. According to the kuden, this reverses the position of tentō.

In Figure 7-8, Grandmaster Tanaka demonstrates how to control a thrown opponent (b). With his left foot he applies pressure to the opponent's throat, and with his hands he controls the opponent's legs. Further damage could be caused by jerking the enemy's legs while at the same time maintaining pressure on the throat, or by completely lifting the enemy up vertically and then dropping him on his head. Photo (a) in Figure 7-8 shows tsuriage, or "fishing up," an opponent clad in armor. Next the opponent can be dropped on his head, or turned over onto his stomach. Figure 7-9 illustrates another kumiuchi hyōhō technique.

When grappling on the ground, Enshin Ryū's kumiuchi places great emphasis on controlling the enemy with one's legs, so that the hands remain free to use the yoroi dōshi (armor-piercing dagger). This can be done by wrapping one's legs around the enemy's neck so as to choke him, by sitting on his arms and chest and by using one's body weight. Another way to control an enemy with relatively



a



b

Figure 7-8 Kumiuchi hyōhō 1. When fighting in armor it is possible to control an opponent by putting pressure on his throat (photo b). As necessary one could jerk the enemy upward while maintaining pressure. To go even further, the enemy might be lifted up tsuriage-style and dropped on his head, or turned over onto his stomach (a).



a



b

Figure 7-9 Kumiuchi hyōhō 2. Grandmaster Tanaka throws an opponent. By dropping to one knee it is possible to make the opponent's head hit the floor. After the enemy has been thrown, one of his arms is kept under control. The left foot is planted strategically near his throat. Here Sōke Tanaka applies pressure with his left hand to the opponent's chest area.

little effort is by applying pressure to those points that are unprotected by the yoroi. Conversely, this kumiuchi also teaches how to regain control after one has been pinned by the enemy.

Yawara

Before disciples are initiated in kumiuchi their bodies must be sufficiently conditioned, and they need to be familiar with the principles of tesabaki (literally, "hand manipulation"; learning to escape when being grabbed), taisabaki (body



Figure 7-10 Enshin Ryū saseo sabaki. Saseo sabaki is the equivalent of what other schools refer to as haya nawa ("swift rope"). The technique shown here is ryūchi. The opponent is temporarily restrained and pressure is applied to throat, hands, and legs. Should the opponent move too much, he risks suffocating himself. (From *Enshin Ryū Hyōhō*)



Figure 7-11 Enshin Ryū hon nawa. The hon nawa technique shown here is known as kiri nawa ("cutting rope"). As the name suggests, this method of tying was used on prisoners who were about to be executed with the sword. (From *Enshin Ryū Hyōhō*)

movement), irimi (entering), and kokyū (breathing). To this end, students are first taught yawara. Over the last 170 years, Enshin Ryū's yawara (taijutsu) has absorbed parts of other systems such as Takamatsu Go Ryūgi, Takenouchi Ryū, Sekiguchi Ryū, and possibly even others. In fact the use of the term yawara in Enshin Ryū is quite recent, introduced by Kobashi Masahira's successor, Fujimoto Ringorō, in the early Meiji years. Before that, yawara-like techniques were basically referred to as taijutsu.

Hobaku

In Enshin Ryū, the system used to restrain and tie up an enemy is known as hobaku. The two main divisions of Enshin Ryū's hobaku are saseo sabaki and hon nawa. The saseo is the cord attached to the sword's scabbard customarily used to secure the sword to the hakama. Saseo sabaki (manipulation of the saseo; Figure 7-10) is identical to what in other schools is referred to as haya nawa, or "swift rope." But in the Enshin Ryū, haya nawa is performed with the sword's saseo, which is longer than the saseo used in other ryūha. This school's technique is distinguished from that of other ryūha by the fact that the saseo is not inserted through the kurikata (cord knob on the scabbard) but wrapped around the saya (scabbard). As soon as the sword is put in the obi, the saseo is removed, rolled up into a bundle, and placed on the body in such a way that it is easily accessible. Saseo sabaki was a provisional way of tying the enemy, and was not suitable for keeping an opponent tied up for long periods.

After an enemy was brought under control with jūjutsu-like techniques and

restrained with sageo sabaki, he could be retied, this time in a particular fashion that reflected his rank. This more formal way of tying was used if an enemy was to be displayed publicly, and is called hon nawa (Figure 7-11).

NAGAO RYŪ 長尾流

Tradition holds that this ryūha—currently known as a taijutsu system—originated in the Sengoku period.⁷ Nagao Kanmotsu Tameaki, the founder, was a retainer (or some say nephew) of Uesugi Kenshin, rival of the great sixteenth-century warlord Takeda Shingen. One of Shingen's generals, Baba Minō no Kami Harunobu, was widely feared for his shitō no jutsu skills. At present there are no ryūha in which shitō no jutsu has been preserved, and it is not even clear precisely what this system was. The term "shitō" (刺刀), however, refers to a type of dagger, and literally means "stabbing sword." It is believed that shitō no jutsu was a skill that relied on speed and surprise. Exponents would spring quickly upon the enemy and stab him in the chest.

Uesugi greatly feared shitō no jutsu and ordered Nagao Kanmotsu to develop techniques to counter it. Kanmotsu left for Shimo no Kuni, where he retreated to the mountains and prayed for divine guidance while standing under the Kegon waterfall. He then developed his own system, which he called Nagao Ryū. Some stories say that two men, Morishima Genzaburō and Nishida Mori, accompanied Kanmotsu and may have helped him develop the techniques of his system. There are several different accounts of where they went after Nagao Ryū was created. One states that by the time they returned Uesugi Kenshin had already died, and the trio decided to show their skills at the court of the Ashikaga shogun.

It is said that Nagao Ryū originally was kassen kumiuchi (battlefield grappling) but that it later became a peacetime goshinjutsu (self-defense) system. It was probably Ameya Kakuemon, the sixth head, who greatly modified the school. This may have represented a response to the problem of the large numbers of students who were leaving the ryūha. Until then Nagao Ryū's techniques were intended for use on the battlefield, and relied on the use of the weight of the yoroi. However, there was not much demand for these kinds of skills during the Edo period, and there was no choice but to adapt the techniques. It was around 1732 that Kakuemon taught his modified system to retainers of the Kaga domain.

Some noteworthy features of the Nagao Ryū are the use of a number of kakushibuki (concealed weapons) and the existence of some intriguing manuscripts. A number of these manuscripts are written using non-standard charac-

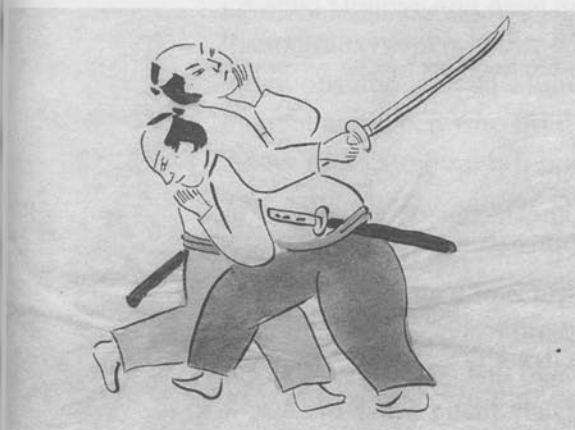


a



b

Figure 7-12 Nagao Ryū Taijutsu. Edo-period taijutsu manual of the Nagao Ryū. (Collection of Nakashima Atsumi)



a



b

Figure 7-13 Illustrations from an authentic Edo-period den sho of the Nagao Ryū. Photo a shows a muto dori technique. Photo b illustrates the use of the tekkan, a characteristic weapon of the Nagao Ryū. (Collection of Nakashima Atsumi)

ters, suggesting that the person who wrote them either had not really mastered writing or was using some kind of secret language. If indeed it was written with the intention of keeping the contents secret from the uninitiated, the writer clearly did an excellent job. Aesthetically, the illustrations in some of these den sho are not of the same quality as Hōki Ryū, Sekiguchi Ryū, or some of the early Yōshin Ryū den sho, but nevertheless they are interesting in their own right (Figures 7-12 and 7-13).

The techniques of the Nagao Ryū can be described as rather crude but effective. In addition to taijutsu techniques including the liberal use of atemi, the school's curriculum has a number of special sections. In injutsu, exponents use the tsuka gashira of their own sheathed sword against the opponent, or manipulate the opponent's scabbard to prevent him from using his sword. In the school's yōjutsu, exponents use the tekkan (鉄貫 or 鉄環), which is also known as bankokuchōki (蛮国謀器).



Figure 7-14 Nagao Ryū tekkan.
(Collection of Tanaka Fumon)

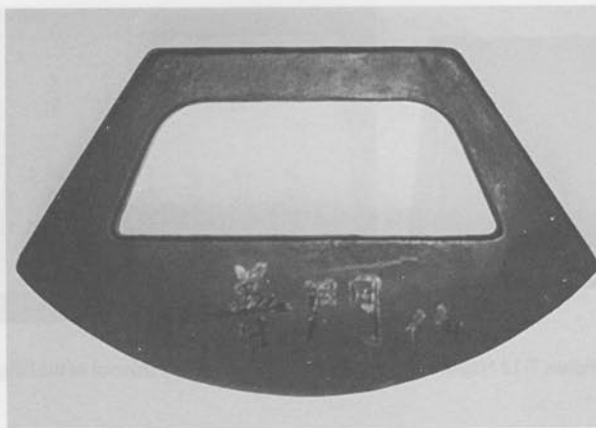


Figure 7-15 A kakushibuki used in Nagao Ryū, sometimes referred to as a "Musashi kaiken." It is said that Miyamoto Musashi would carry this kind of weapon when he did not have his swords with him. (Author's collection)

The tekkan is a metal ring that is used as a knuckleduster; as we saw in Chapter 3, some ryūha use a similar weapon known as tekken (鉄拳). However, compared to other ryūha's tekken, Nagao Ryū's tekkan is of a much heavier construction and clumsier in design, being thick, wide, and heavy. Basically, it consists of a heavy piece of metal with a hole in it. It is said that Nagao Ryū's tekkan (Figure 7-13 [photo b] and Figure 7-14) is deliberately made heavy because it was designed for use against the weaker points of an enemy's armor. It was also used against an enemy's tsukate (the hand that takes hold of the sword), preventing him from using his sword. One way to deliver a powerful blow was by using a snapping action of the hand. In this way the weight of the weapon and the snapping speed are used in much the same way as with a normal uraken attack ("reverse fist," using the back of the clenched fist in a snapping motion to attack kyūsho), but creating more power. Nagao Ryū's tekkan technique is very offensive: after attacking the tsukate, the exponent would immediately attack a kyūsho, and then keep on hitting that same point until the enemy went down. Obviously, when used against an opponent in normal clothing, there was a larger selection of targets, as more of the kyūsho were unprotected. A special type of tekkan used in Nagao Ryū was the Musashi kaiken (see Chapter 3); this weapon resembles an ax (Figure 7-15).

Other unusual weapons, of which little is known, were referred to collectively as the "seven treasures."⁸ In addition to the tekkan and the seven treasures, Nagao Ryū exponents used the jō, the chigiriki, the bō, and a kind of kusarigama. The curriculum also includes a separate section of hojōjutsu.

The author estimates the number of techniques at between 164 and 200. The style is currently still practiced, but the twelfth sōke of Nagao Ryū died in Heisei 6 (1994).⁹

ARAKI RYŪ 荒木流

Araki Ryū, which in the *Honchō Bugei Shōden* is called Mujinsai Ryū,¹⁰ and in other works is sometimes referred to as Araki Mujinsai Ryū, is generally assumed to have been founded by Araki Mujinsai Hidetsuna. Both the *Honchō Bugei Shōden* and the *Shinsen Bujutsu Ryūsoroku* offer only rather limited explanations of Araki Mujinsai and Araki Ryū,¹¹ and simply mention that Mujinsai was a hobaku (restraining) expert. Other sources make it clear that there are many unresolved questions about Araki Mujinsai Hidetsuna, but he is believed to have been a martial arts expert who lived at about the end of the Sengoku period. One story about Araki Mujinsai is found in the *Hari Han Bujutsu Shike Roku*.¹² According to this work, Araki Mujinsai saw action in Korea, and for his part received a recommendation from Toyotomi Hideyoshi, after which he adopted the name Nippon Kaizan.

In literature about the Takenouchi Ryū in particular, the Araki Ryū is always listed as a branch. Araki Ryū densho do not directly mention the Takenouchi Ryū as a source; however, they do refer to Mount Atago. As was noted in Chapter 6, the god Atago is traditionally associated with the Takenouchi Ryū and its branch schools. Conventionally it is thought that Hidetsuna was a student of Takenouchi Ryū's third head, Takenouchi Kaganosuke Hisayoshi, under whom he studied kogusoku and received inka. It is not clear just when Hisayoshi taught Mujinsai, but it could have been when the former was on his musha shugyō. However, Araki Mujinsai was also a disciple of Fujiwara Katsuzane of the Musō Jikiden Yawaragi, and Watatani and Yamada include Araki Mujinsai in the genealogy of Musō Jikiden Ryū.¹³ Mujinsai is believed to have been a disciple of Fujiwara Katsuzane's during the Tenshō years (1573–92). There are in fact densho that do not mention Araki Mujinsai, but that suggest the school was founded by Fujiwara Katsuzane.

Regrettably, no densho written by Araki Mujinsai Nobutsuna himself seem to have survived, and information can be obtained mainly from densho of later-generation grandmasters of the Araki Ryū and its various branch schools.¹⁴ The content of Mujinsai's system is not entirely clear, but comparison of the branch schools' densho seems to suggest that the original nucleus of the Araki Ryū may have been torite.¹⁵ There are also densho in which the term "kenpō" is used. The Araki Ryū is sometimes also considered to be sōgō bujutsu as it includes the use of such weapons as the bō, nagamaki, kusarigama, chigiriki, ryōfundō, and the sword. However, it is not clear when these weapons were incorporated into the system. Araki Ryū weapons, including the chigiriki and the kusarigama, are also

used in the Kiraku Ryū. The kusarigama in particular is very similar in construction to that of the Kiraku Ryū. Both Araki Ryū and Kiraku Ryū were taught in the Isezaki Han in Jōshū (now Gunma Prefecture), and the possibility of some kind of mutual influence needs to be considered. Some characteristics of the chigiriki and the kusarigama will be discussed under the Kiraku Ryū.

The Araki Ryū branch schools included the following:

- Kashin Ryū
- Kashin Ryū
- Seishin Ryū
- Araki Shin Ryū
- Araki Shin Ryū (kenpō, yawara)
- Araki Shin Ryū
- Araki Tō Ryū (see Chapter 8)
- Sanshin Araki Ryū

KASHIN RYŪ 霞神流

The founder of the Kashin Ryū was Mori Kanosuke (or Kasuminosuke) Katsushige. Katsushige was a high-level student of Araki Mujinsai, and in several densho of the Araki Ryū he is listed as the school's second head. Katsushige's line produced a number of branches. One of his successors appears to have been Yamamoto Kasuke Katsuyuki. He became third sōke (some sources say fifth, but this may be an error) but apparently also started his own system, or renamed his teacher's system Seishin Ryū (清心流). He is sometimes also said to have been the founder of the Sanshin Araki Ryū. In any event, after Yamamoto Katsuyuki, the school may have split up into three more branches, as one successor was Kobayashi Giemon Shigemoto, another was Takenouchi Kurōemon Katsuyoshi, and a third was Yamamoto Tahei Katsuhisa. Yamamoto Tahei Katsuhisa was the founder of the Araki Shin Ryū (荒木新流), which Watatani and Yamada list as a kenpō and jūjutsu system. The Araki Ryū is often associated with the term kenpō, and the present descendants of the line of Takenouchi Kurōemon Katsuyoshi refer to their system as Araki Ryū Kenpō.

One later-generation branch school of Katsushige's Kashin Ryū used the same name, but wrote it with different kanji (霞真流).

SANSHIN ARAKI RYŪ 三神荒木流

As was mentioned, the Araki Ryū was active in the Isezaki Han in Jōshū. One of its offshoots in the same area was the Sanshin Araki Ryū, sometimes also called Araki Sanshin Ryū (荒木三神流). This line is said to have originated from Araki Ryū's third head, Yamamoto Kasuke Katsuyuki, but it is also possible that it was Tokuda Shirobei, the tenth sōke (starting from Araki Mujinsai), who actually renamed it. Tokuda Shirobei certainly played an important part in the history of the school, since he made various modifications and added kenjutsu to the curriculum. Unfortunately, Sanshin Araki Ryū's kenjutsu no longer exists, and only its jūjutsu has survived. Technically speaking, Sanshin Araki Ryū's jūjutsu is very different from what is taught in other Araki Ryū lines.

At present, Sanshin Araki Ryū has forty-eight techniques. Comparison of the various densho suggests that the present techniques were developed between the middle and the end of the Edo period. One Sanshin Araki Ryū densho, dated Kōka 3 (1846), is very similar to a number of the school's densho from the early Meiji years,¹⁶ and thus it is believed that the school did not change, or changed little, between 1846 and the Meiji period (which started in 1868). It is also apparent that the techniques in their present form have little or nothing to do with grappling systems that were developed for use on the battlefield, as most of this school's techniques are intended for heifuku kumiuchi. In this respect the Sanshin Araki Ryū is a good example of a school that developed from a combative system to an Edo-period system for the samurai class, and then to a self-defense system for commoners. A changing society forced some samurai to adapt their lifestyle, and the same can be said for a number of bujutsu teachers.

So history has it that toward the end of the Edo period, in Ogawa in Bushū, in a village deep in the mountains, a rōnin (masterless samurai) named Tsuzuki Senryūsai Shigeoki began to teach Sanshin Araki Ryū to the local villagers. This meant that the ryūgi needed to be adapted from a system intended for samurai. Most of the villagers were probably unable to read kanji, so the manuscripts containing the names of techniques needed to be simplified. Some densho are written in the hiragana syllabary, and some Meiji-period densho are written in katakana. It is also claimed that a densho exists in which all forty-eight techniques are explained with didactic poems. Some items belonging to Tsuzuki Senryūsai, including his yari, wakizashi, gunbai (battlefield fan, used for signalling), and a

practice model of a kusarifundō (weighted chain), have been preserved in one of the shihan houses. About four years ago Hiragami Nobuyuki interviewed and photographed one of the last exponents of Sanshin Araki Ryū and expressed his concern about the future of this tradition.¹⁷ At present Sanshin Araki Ryū appears to be surviving.

ASAYAMA ICHIDEN RYŪ 浅山一傳流

The exact origin of this school, which was active in several feudal domains, is still the subject of some speculation, and no writing on the subject provides any conclusive answers. One theory suggests that the school's founder was Asayama Sangorō Ichidensai (Figure 7-16), a gōshi (countryside samurai) whose dates were approximately 1610–87. He had begun his martial arts training at the age of seven. One day, feeling that he could not find a suitable teacher, he prayed to the god Fudō in a shrine in Tanba's Asayama village (in what is now Hyogo Prefecture), attained enlightenment, and subsequently became very skillful with the sword. Another story has it that the school was not founded by Ichidensai but by Marume Mondo, a countryside samurai from Usui, in Jōshū (present-day Gunma Prefecture), who had previously studied Ichiden Ryū. According to this same story, Kuniie Yauemon was the second head, and Asayama Ichidensai the third; a very similar version is also found in the *Honchō Bugei Shōden*.¹⁸

In addition to several reference books,¹⁹ much of the information in the following section has been based on material provided by Kaminaga Shigemi.

In the feudal era

Until the Meiji period, Asayama Ichiden Ryū was taught as a composite school, including jūjutsu, kenjutsu, sōjutsu, and kama, as well as torite, bō, and shuriken. Today, however, it is taught almost exclusively as a taijutsu system. The ryūha was active in several feudal domains, but it appears that only the line which was passed on in the Aizu Han has survived. Although different sections of the Asayama Ichiden Ryū curriculum were taught in different feudal domains, the teachings were all based upon the same ryūgi. In some domains the focal point of the curriculum was iaijutsu and kenjutsu, whereas in others it was torite and bōjutsu. Kajiwaru Genzaemon Naokage (an expert of the famous Seigō Ryū) of the Owari domain also appears to have studied Asayama Ichiden Ryū, and it is believed that some techniques may have been passed on in Seigō Ryū's yawara kumiuchi hone

Figure 7-16 The history of the Asayama Ryū is the subject of some speculation. The illustration here depicts Asayama Ichidensai, who according to some sources was the founder of Asayama Ichiden Ryū. (From *Bukei Hyakunin Isshū*)



kudaki no den (see the Seigō Ryū section of this chapter). The late Ueno Takashi-sensei had several scrolls of both the Asayama Ichiden Ryū and Seigō Ryū in his collection, some of which were consulted by Watatani Kiyoshi,²⁰ the author of various works on martial arts history including the *Bugei Ryūha Daijiten*.²¹

The most famous line of the Asayama Ichiden Ryū in the Edo period was that of the Tatebayashi Han's Morito family. Exponents of the Morito line could be found in Sakura, Yamoto Kōriyama, Wakayama, Ashima, Kurume, and Hiroshima. Mito domain's Asayama Ichiden Ryū Ko Ryū and Asayama Ichiden Ryū Shin Ryū—both focused on jūjutsu—were among the better known branches. The example of the Asayama Ichiden Ryū shows that it was possible for a school that was quite widespread and had branches in several domains to come perilously close to extinction.

Ōkura Naoyuki and later generations

Most of the current practitioners of this style belong to the line of Ōkura Naoyuki, although their execution of certain techniques sometimes varies slightly. Naoyuki was a nephew and student of Tanaka Tamotsu from the Aizu domain, a twelfth-generation exponent of Asayama Ichiden Ryū. The exact lineage of this tradition is not clear, as the Boshin war, which was fought partly in the Aizu Han, and in which Tanaka's ancestors took part, nearly meant the end of the ryūha. As a result of this war, which ended unfavorably for the Aizu domain, a great many of the school's techniques were lost, and the school became primarily a taijutsu system. One of Tanaka Tamotsu's ancestors, a karō (chief retainer) of Aizu, accepted

responsibility for the war on behalf of the Aizu leadership and committed seppuku (ritual suicide). This line of Asayama Ichiden Ryū was taught together with Shinmusō Hayashizaki Ryū Iaijutsu and Muraki Ryū Iaijutsu. Ōkura Naoyuki, after having studied kenjutsu, sōjutsu, iaijutsu and taijutsu from Tamotsu, received Asayama Ichiden Ryū's Ten, Chi, and Jin no Maki and became the thirteenth grandmaster of the tradition. At about the end of the Meiji period, he opened a dōjō called Butokukan in Tokyo. He is said to have had numerous students, some of whom were introduced to this style by Kōdōkan's Kanō Jigorō.

Ōkura-sensei was still very skillful with weapons, as is illustrated in an anecdote about a challenge that was made to him. One day Takeishi Kentaro from Mito, a student of Iga Ryū Jūjutsu and Muhi Ryū Bōjutsu, challenged Ōkura to fight. Takeishi used the naginata, and Ōkura the bō. Ōkura stopped Takeishi's naginata and left him unable to counter. Afterward, Takeishi became a student of Ōkura Sensei's, and studied in the Butokukan for three years.

Ōkura was succeeded by Naganuma Tsuneyuki, who became the fourteenth head. The school was also passed to Sakai Uichirō, who became the fourteenth head in his line. Tsuneyuki taught Asayama Ichiden Ryū to the police force. In order to preserve the style, he presented the Chi no Maki not only to his son and successor Naganuma Yoshiyuki, but also to Ueno Takashi. Naganuma Yoshiyuki became the fifteenth head, and Ueno Takashi the sixteenth. Ueno authored a work entitled *Asayama Ichiden Ryū Yawara Taijutsu Gokui Zukai Hidensho*.

Asayama Ichiden Ryū is still active today and is taught in several dōjō. Among the teachers are descendants of both the Naganuma and Sakai lines (both licensees of Ōkura Naoyuki). At present the teachings of Asayama Ichiden Ryū are limited mainly to the techniques of the Asayama Ichiden Ryū Taijutsu Chi no Maki. The Chi no Maki includes fifty-six techniques, divided into five main sections.

SEIGŌ RYŪ 制剛流

The founder of the Seigō Ryū was Mizuhaya Chōzaemon Nobumasa (Figure 7-17). Although it is not known when or where Nobumasa was born, it is sometimes assumed that he lived from around the Azuchi-Momoyama period through about 1630.²² According to one story he was a retainer of Toyotomi Hideyoshi, and after the death of his lord became a rōnin. Mizuhaya Chōzaemon Nobumasa is said to have received the basis for his system from a priest called Seigō, who instructed him in the secrets of jūjutsu.²³ Nobumasa, who is said to have been strong and brave, one day happened to meet Seigō. The priest said to Nobumasa, "You may



Figure 7-17 Illustration from *Bukei Hyakunin Isshū* depicting Seigō Ryū founder Mizuhaya Chōzaemon.

be good at bujutsu, but in jūjutsu I am better than you, so I will teach you." Nobumasa then studied with Seigō for some time, however, it is never specified whether this was a day, or a year. Just before Seigō left, Nobumasa asked him where he lived, but Seigō did not answer, and never came back. Nobumasa continued to practice the techniques he had studied, eventually creating a new ryūha which he named after his teacher, thus calling his style Seigō Ryū.

Mizuhaya Chōzaemon

Little is known about Mizuhaya Chōzaemon Nobumasa or his mentor, Seigō; the same is also true of the school itself. The literature on this subject is quite inconclusive, and is often limited to quoting a number of contradictory and rather doubtful theories. *Owari Gokachū Bugei Hashiri no Mawari*,²⁴ written in Bunsei 13 (1830), mentions that *Kitō Ryū Jūjutsu Keizu* states that the priest Seigō was the brother of Miura Yojiuemon, one of the three rōnin who supposedly had studied under Genpin. Another theory offered in *Owari Gokachū Bugei Hashiri no Mawari* is that Mizuhaya Chōzaemon Nobumasa was in fact the same person as Isogai Jirōemon (see Chapter 6, the Fukuno lineage section).

Although some writers conveniently use these theories to place the Seigō Ryū within the Genpin line, others are skeptical about this. The *Bugei Ryūha Daijiten* labels both the above stories as unbelievable.²⁵ In *Bujutsu Densho no Kenkyū*,²⁶ Ōmori Nobumasa remarks that more than two hundred years had passed between the presence of Chin Genpin in Kokushōji (1626–27) and the writing in 1830 of *Owari Gokachū Bugei Hashiri no Mawari*.

The *Bugei Ryūha Daijiten* mentions three students of Nobumasa's in the lineage chart for this school: Kajiwaru Genzaemon Naokage, a certain Jigen, and Itsumi Shichirōzaemon Nobusato. Jigen apparently started his own ryūha, known as Jigen Ryū. Itsumi also seems to have continued the Seigō Ryū lineage in Echizen, but called it Seigō Ryū Taijutsu Kenpō.

Kajiwaru Genzaemon Naokage

It was Kajiwaru Genzaemon Naokage's branch (1610–85) that became one of the main contemporary schools. In the first year of Shōhō (1644), Naokage began working for the Ōshū domain as the instructor of Hanshu (domain lord) Tokugawa Yoshinao. In addition to Seigō Ryū, Naokage had studied several different ryūha, including Asayama Ichiden Ryū, Takenouchi Ryū, Nanba Ryū, and Ichi Mu Ryū; he had also studied Buddhism under the esoteric Shingon sect on Mount Kōya in Wakayama, and is said to have developed his own techniques and established his own ryūha. In the *Bugei Ryūha Daijiten*, Naokage's system is referred to as Seigō Yawara Kumiuchi Hone Kudaki no Den (制剛ヤワラ組打骨砕きの伝).

From Naokage's time, several generations of the Kajiwaru family remained employed as martial arts instructors of the Owari domain. Other jūjutsu schools that were active in the same feudal domain were Tenshin Ryū, Shishin Ryū, Shintō Ryū, Ichiden Ryū, Ichijō Funihō, and Araki Ryū. The Seigō Ryū was maintained within the Kajiwaru family. Kajiwaru Genzaemon Kageaki, son of Naokage, was shihan in Seigō Ryū Yawara, Takenouchi Ryū Kogusoku Koshi no Mawari, and Ichiden Ryū Torite. Kageaki served as personal instructor to Tokugawa Yoshimitsu, who requested him to formulate one system. The system that Kageaki developed was known as Seigō Ryū Ichi Ryū. Other students of his father Naokage's were Satomura Zuishin Masauji (who later founded the Zuishin Ryū), Masushima Gengobei Kiyosada, and Inotani Chūzōgenna.

Yawara Goshinden

The oldest known Seigō Ryū densho date back to the years of Kajiwaru Genzaemon no Jō Naokage, the successor of Mizuhaya Chōzaemon Nobumasa. The oldest densho is the *Yawara Goshinden*,²⁷ written in July of Kanei 20 (1643). This work is a list containing the names of twenty yawara techniques. A distinctive feature is the use of the character for yawara (和). Although there are examples of other schools that used this particular kanji,²⁸ Seigō Ryū is believed to have been the first. Naokage wrote other densho including (in Shōhō 4; 1647), *Kogusoku no*

Maki,²⁹ *Torite Ichi Ryū Kata no Maki*,³⁰ and *Torite Shoryū Mokuroku*,³¹ and (in Jōō 2; 1653), *Yawara Omote Seifu no Maki*,³² *Yawara Kumiai no Maki*,³³ *Yawara Mankyō no Maki*,³⁴ *Iai Chūdan no Maki*,³⁵ *Seigō Yawara Kizen no Maki*,³⁶ and *Yawara Goshinden no Maki*.³⁷ In September of the second year of Keian (1649), Masushima Minamoto no Gohei Kiyosada,³⁸ a student of Naokage's, gave an almost identical version of the *Yawara Goshinden* to his student Takeda Hachirō. This particular version lists only nineteen techniques, and some names seem to be different than the ones in the 1643 densho. There appear to be other differences too between what Naokage and Masushima passed on. Comparison of the contents of Naokage's *Torite Shoryū Mokuroku* (Shōhō 4; 1647) with Masushima's *Shoryū Torite Mokuroku* (Keian 2; 1649) reveals still more differences. Some techniques in *Shoryū Torite Mokuroku* indicate probable influences from other schools. For example, the technique sōsha dori is also used in Takenouchi Ryū, while furo zume is used in Takenouchi Ryū and Sekiguchi Ryū. Koppo is seen in Oguri Ryū, the technique sugitaoshi in Sekiguchi Ryū, and the technique ikada nagashi in Araki Ryū kenpō.

Another important manuscript is the *Yawara Shikata Kuden Shū*.³⁹ Although it is not certain when the work was written, it was probably some generations after Naokage was active. The work is interesting because it provides a fairly detailed overview of the different sections of the curriculum of the Seigō Ryū, as well as information on the execution of the techniques.

The legacy of Mizuhaya Chōzaemon Nobumasa

The best-documented line of Seigō Ryū is probably the line of the Kajiharas, who enjoyed the support of an important feudal domain. There are, however, a number of schools that belong to the Seigō Ryū lineage. The following are some of the branch schools:

- Seigō Ryū
- Jigen Ryū
- Yagyū Seigō Ryū
- Seigō Nagao Ryū
- Shinshō Ryū
- Kashin Ryū
- Zuishin Ryū
- Takahashi Ryū
- Araki Kashin Ryū

Another ryūha said to have been founded by Mizuhaya Chōzaemon Nobumasa

is the Nanban Ippon Ryū, sometimes abbreviated to Ippon Ryū. He supposedly developed this system after making a visit to China. This school may have been established before he founded Seigō Ryū.

YAGYŪ SHINGAN RYŪ 柳生心眼流

The Yagyū Shingan Ryū was a comprehensive and practical school, which instructed in the use of various weapons but had jūjutsu as its core. The school was active in various domains, but in different geographic areas the specializations may have varied. According to Shimazu Kenji,⁴⁰ Yagyū Shingan Ryū's jūjutsu can be divided into four types: ippan yawara (commoners' yawara), ashigaru yawara, (foot soldier's yawara), bushi yawara, (warriors' yawara), and taishō yawara (generals' yawara). These types of yawara correspond to social levels. Depending on the class (and even the level within a certain class) to which an exponent belonged, the need for certain types of skills might vary, as would the weapons which he would normally have at his disposal. Technical characteristics of the different types of yawara will be given after a discussion of the school's history.

The founder of the Yagyū Shingan Ryū was Takenaga Hayato (he later changed his name to Jikinyū), from Sendai. Hayato studied Shingan Ryū (神眼流), Shindō Ryū, Shuza Ryū, and Toda Ryū before developing his own system. At first Hayato was strongly influenced by the Shingan Ryū, a pre-Edo system based on Sengoku-period battlefield tactics, developed by a certain Ushū Tatewaki (referred to in some densho as Shindō Tatewaki). Hayato thus named his own system Shingan Ryū, but used a different kanji for "shin" (心 rather than 神). While further developing his own system, he worked in Sendai. Hayato, however, must have admired Yagyū Tajima no Kami Munenori, so he left Sendai and went to Edo, where he managed to become employed by the Yagyū family. It is not clear exactly how long he worked for them, but he did not neglect his bujutsu training.

One day Yagyū Munenori heard about this Takenaga, and after seeing a demonstration of his skills, praised him, and gave him further opportunity to study. Takenaga gradually improved, and at some point Munenori gave him the gokui of Shinkage Ryū. Yagyū Munenori was on good terms with Date Masamune, the lord of the Sendai domain, and may have told him about Takenaga, who was also originally from Sendai. Until then, no students of the Yagyū Shinkage Ryū had been permitted to use the characters for Yagyū in the names of their own schools. (Yagyū Shinkage Ryū was the otome ryū of the Shogun's family at the time, which meant that it could only be studied by a limited num-

ber of close retainers, and no one was permitted to use the name.) However, due perhaps to the good relationship between Yagyū Tajima no Kami Munenori and Sendai's Lord Date Masamune, an exception was made, and Takenaga was allowed to use the name Yagyū. He thus called his school Yagyū Shingan Ryū. It is believed that he developed his jūjutsu system after he had completed his study with Yagyū Munenori. He returned to his native Sendai, where he taught bujutsu for some time. Later he moved to Takasuka village, where he taught mainly to ashigaru (foot soldiers, the lowest rank within the samurai class). At one point Takenaga changed the kanji of Yagyū Shingan Ryū from 柳生心眼流 to 柳生心巖流, but his successor changed it back to the original.

Yagyū Shingan Ryū was taught in various places. The specialization of the branches depended upon what part of the original Yagyū Shingan Ryū curriculum the branch founder had studied. Some of the specializations included katchū kumiuchi, kogusoku totte, kogusoku torite, suhada totte, suhada torite, gyoi dori, and oshirasu dori (for court duties and law enforcement). One branch is distinctive for its use of the kanji 軟 for yawara instead of 柔.

Technical characteristics of Yagyū Shingan Ryū

Another way to classify Yagyū Shingan Ryū's yawara is into categories including katchū yawara, kogusoku yawara, and suhada yawara, based not on social level but on the type of weapons used.⁴¹ Katchū yawara was applied by warriors clad in armor, and thus belongs to the "bushi yawara" mentioned earlier. The form of kogusoku applied in Yagyū Shingan Ryū suggests that exponents were armed with one short or one long sword, or with two short swords. Suhada yawara is performed when one is unarmed.

Suburi

Suburi is the base of Yagyū Shingan Ryū Jūjutsu. In this first section of twenty-eight techniques, exponents learn the basics of suhada jūjutsu (unarmed jūjutsu), including atemi (body strikes), ashi keri (kicks), and tai-atari (body-ramming tactics). As one progresses through the levels of shoden, chūden, and okuden, one will get different kuden about ways of responding to these modes of attack. Exponents proceed from suburi into other levels of initiation, including armed methods of fighting. Many of the kamae (postures) and taisabaki (body movement) used with weapons are based on jūjutsu kamae and taisabaki.

Torite no jutsu

After having studied suburi, exponents study torite no jutsu, also called torikata yawara. In this unarmed system the main aim is to capture and restrain an opponent without injuring him. Atemi and gyakute techniques are used, after which an opponent can be tied up if necessary. Yagyū Shingan Ryū's torite begins from the principle of mutō goshi, which means that the person doing the capturing does not have the daishō (pair of swords—one long and one short) in his obi. This also means that he is relatively unencumbered, and so swift movement is possible. He is also free to use types of sutemi (sacrifice throws), which are difficult to perform when wearing swords.

Totte no jutsu

In totte no jutsu one learns to escape when being grabbed, and so in essence this is a method of tehodoki, or escaping. In order to free oneself from an enemy's grasp, one can liberally use atemi. After a successful escape, it is possible to counter.

Yagyū Shingan Ryū exponents often use a special kobushi (fist) to attack the kyūsho. This fist is known as akken (握拳).

Kogusoku totte

Kogusoku is basically a system of bushi yawara. Exponents are armed with one short and one long sword, or sometimes with two short swords. Being armed with swords does not allow the same movement as when one is unarmed. One always has to keep in mind the position of one's swords when doing taisabaki (body movement), so in general it is better not to work too close to the enemy. One can perform atemi with the tsuka gashira (pommel of the hilt) and the tsuba (sword guard), and also apply nagewaza (or throwing techniques) with the sword.

Gyoi dori

Gyoi dori is mainly used to protect others, usually those higher ranking than oneself, against a batto attack (sudden sword-drawing attack). Iai-batto could be performed seated (in that case a short sword was usually used), while standing (tachiai), or while passing someone (yukiai). The main aim in gyoi dori is twofold: first, to stop an attacker's batto, then to bring him under control. It is said that



Figure 7-18 One of the uma goya sangu was the bashin, or "horse needle" (a small double-edged knife) used to bleed horses. When necessary, it could also serve as a weapon.

the movements used to stop and control possible attackers inside castles or in the presence of such high-ranking officials as the shogun needed to be not only efficient, but elegant. It would be unbecoming for a high-ranking bodyguard to stop a would-be attacker in a boorish way.

Weapons

Just as the instruction in tactics of a jūjutsu nature differed from one line to another, so did the teachings in the use of various weapons. Some of the weapons used were naginata, wakizashi, katana, jintachi and bō, and jutte and tessen. However, some other curious weapons were the so-called umagoya sangu ("three tools of the stable"), which include the hananejibō, the bashin (Figure 7-18), and the jingama. The hananejibō was a short stick used to control unruly horses, but that could also be used as a weapon like a tanbō or a tessen. The jingama (battle camp sickle) resembled a sickle with a very short blade; it could be used to cut the reins of an opponent's horse, or against an opponent in one-to-one combat. The bashin, or "horse needle," was a tool used to bleed horses, but when necessary it could be used as a weapon, either as a projectile, like the bō shuriken, or simply for stabbing and cutting.

Several branches of the Yagyū Shingan Ryū are extant today and perform regularly at demonstrations all over Japan. The most spectacular ones are those where exponents demonstrate while wearing full armor.

SEKIGUCHI RYŪ 関口流

The Sekiguchi Ryū, also known as Shinshin Ryū (新心流) and Sekiguchi Shinshin Ryū (関口新心流), was founded in the early Edo period. It was to become one of the more famous jūjutsu schools of its time, as it was the school of the Tokugawa House of the Kishū domain (in present-day Wakayama Prefecture). The school was founded by Sekiguchi Yarokuemon Ujimune Jūshin (1598–1670) and further developed by his sons.

Sekiguchi Yarokuemon Ujimune "Jūshin"

Sekiguchi Yarokuemon Ujimune (Figure 7-19) was born in the third year of Keichō (1598), the son of Geki Ujiyuki. His grandfather, Sekiguchi Gyōbudayū Ujioki, was Imagawa Yoshimoto's brother-in-law, and the father of Tokugawa Ieyasu's wife.

Figure 7-19 Sekiguchi Yarokuenmon Ujimune (later also known as Jūshin), founder of the Sekiguchi Ryū, one of the more important Edo-period jūjutsu schools. This picture is still kept in the Sekiguchi family. (Courtesy Sekiguchi Yoshio, present sōke of the Sekiguchi Shinshin Ryū)



Thus Ujimune's father, lord of Sekinabe Castle in Tsuruga no Kuni, was the cousin of Ieyasu's eldest son Nobuyasu. After the destruction of the Imagawa family, Ujiyuki moved to Mount Mikawa, and it was there that Ujimune was born.

From a very early age Ujimune showed an interest in the martial arts, and he is said to have studied several specializations. He studied iai under Hayashizaki Jinsuke (Shin Musō Hayashizaki Ryū) and kumiuchi under Miura Yojiuemon, and while on a *musha shugyō* is said to have studied *kenpō* *hobaku* from a "kenpō expert" in Nagasaki.

Certain details about his life can be found in the *Jūshin Sensei Den*, written by Shibukawa Bangorō Tokihide (fourth head of the Shibukawa Ryū). This book depicts Ujimune as very strong and clever, and as having "ichi mai abara." This phrase was used to indicate that the spaces between someone's ribs were very narrow; people with *ichi mai abara* were believed to be particularly strong, even from childhood, and well suited to the martial arts. One story, also recorded in the *Jūshin Sensei Den*, recounts how Ujimune, at the age of sixteen, apprehended his torite teacher. Apparently his teacher was involved in some sort of illegal activity and needed to hide. Ujimune decided to catch the teacher himself, and went up to the attic where the man was hiding. As Ujimune entered, his teacher attacked him with a knife or dagger, and yet Ujimune was able to catch him. According to the same work, the story shows that Ujimune was skilled at torite at a young age and also had a strong sense of justice.

Another anecdote illustrates how Ujimune developed his ukemi. On a hot day, Ujimune was sitting in a garden and noticed a cat sleeping on the roof of the house. Suddenly the cat rolled over and fell off the roof. However, while falling the agile creature righted itself and landed on its feet. This inspired Ujimune to think, "If a cat can do this, why can't people too?" He then gathered some bales of straw, placed them next to the house, covered them with mattresses, and started jumping and rolling down from the roof. At first he didn't manage to land properly, but after a great deal of practice he became more skillful, and no matter how he fell down he always managed to land on his feet.⁴²

At one point Ujimune was employed by Honda Kai no Kami (Honda, feudal lord of Kai) of Yamato Kōriyama Castle. At that time his fame was spreading, and many people joined his ryūha. For one reason or another, Ujimune wanted his employer to allow him to leave, but the lord refused. Ujimune persisted and had a message announcing his departure delivered to his employer and left anyway. Ujimune had heard that Tokugawa Yorinobu from the Kishū domain was hiring all kinds of martial arts experts, and wanted to go to Kishū. Upon hearing of Ujimune's departure, Lord Honda became angry, and had a party sent after Ujimune to kill him. However, his pursuers were familiar with Ujimune's fighting skills, and realized that it would be dangerous for them to get too close to him. Thus Ujimune managed to leave the Kōriyama domain without too much trouble, and finally went to Wakayama. When Ujimune met Tokugawa Yorinobu for the first time, the latter asked, "Do you have any specialty?" Ujimune replied that he was good at making horseshoes (a common skill for warriors of that time). Yorinobu said, "No, I mean in the martial arts." Ujimune then answered that he knew about all the martial arts.

Later a certain Tsuchiya Tajima no Kami was asked by the Kishū domain to act as a go-between in requesting official permission from the Kōriyama domain to hire Ujimune. The lord of Kishū belonged to the Tokugawa Go Sanke (the three Tokugawa houses), so the Honda family—while none too happy about the request—was in no position to refuse. Since Ujimune had moved from one domain to another, it would not be appropriate to give him—at least officially—a high-level position, so it is said that at first he earned only seventy-five ryō. However, Ujimune gradually earned his employer's respect, and it is said that he secretly became Yorinobu's martial arts instructor.

One story recounts how on one occasion, when they were walking over a bridge in the castle garden, Yorinobu wanted to test Ujimune's skills. Suddenly Yorinobu started pushing and shoving Ujimune to the edge of the bridge. When

Figure 2-12 Sekiguchi Ryū, Master of the Sekiguchi School of the Kishū Domain. The Sekiguchi School is the most important late-period school of the Kishū Domain. The school is still large by the standards of the late Edo period. (The Sekiguchi School is the most important late-period school of the Kishū Domain.)

he finally tried to push Ujimune into the water, Ujimune sidestepped and Yorinobu lost his balance. Ujimune grabbed Yori-nobu, who was dangling in midair, and told him very politely, "Please be careful." Some days later, one of Yori-nobu's retainers, apparently unhappy about Ujimune's way of dealing with the situation, remarked to Ujimune that had Yori-nobu had been a real enemy he could have killed Ujimune before going over the side himself. Ujimune answered that he was aware that someone might say so, and that as proof of his skill he had inserted a *kozuka* (small utility knife) through his lord's sleeve!

Yorinobu also recommended that his son study with Ujimune, and the Sekiguchi Ryū became the style studied by lords of the Kishū Han and their close retainers until the fifth generation. Although Ujimune was the personal instructor of Tokugawa Yorinobu, it is said that he "officially" remained a *rōnin* until his death (7 March, 1670), and it was not until his position was taken over by his son that the Sekiguchis were officially recognized as retainers of the Kishū domain.

There are several other stories that illustrate Ujimune's skills as a martial artist.

One day he was invited to a certain man's house and, being a guest, was naturally offered the best seat by his host. Ujimune declined to take it, saying that the master of the house should sit there. The host insisted but Ujimune declined again. This went on until the host got fed up and grabbed Ujimune, attempting to force him into the seat. However, Ujimune could not be moved.

Another story tells how one day he rendered a challenger unconscious while remaining seated. The challenger was very strong and also skilled at *atemi*, and it was said that with one kick he could break a wooden pillar eight sun (twenty-four centimeters) in diameter. Ujimune, who was sitting down at the time the man challenged him, refused. The challenger, however, was adamant, and ran up to Ujimune and tried to kick him in the chin. Ujimune had carefully observed the challenger, and just as the man's foot was about to make contact, Ujimune moved his head slightly, rendering the kick ineffective. The man attempted a second kick and Ujimune repeated his evasive action. When the man kicked for a third time, Ujimune suddenly grabbed his ankle and threw him backwards. The man hit his head and lost consciousness.

Many similar stories recount how challengers came from various domains to take on Ujimune. All of them lost and many became his students. What he taught them before he gave *inka* would depend on their level of experience in the other schools that they had studied, and in some cases the instruction consisted of not much more than advice on how to maintain their composure. So although many students studied Sekiguchi Ryū under Ujimune, the actual techniques

they learned could vary considerably. Ujimune had a very good feeling for martial arts, but it is said that he was not good at conveying the essence of the techniques with words, so instead he taught by demonstrating and letting his students experience the techniques.

In many martial arts books Sekiguchi Ujimune is referred to as Sekiguchi "Jūshin." This is the name Ujimune adopted after his retirement. In his later years, Ujimune lost much of his physical and mental powers, but he did not want to forget the importance of yawara no kokoro ("the spirit, or heart [shin], of yawara [softness, or gentleness; jū]"). This is why he took the name Jūshin, so that every time someone called his name he would be reminded of this principle.

Ujimune's three sons inherited their father's jūjutsu skills, and all contributed to the development of the Sekiguchi Ryū.⁴³

Sekiguchi Hachirōzaemon Ujinari

Ujinari, Sekiguchi Ryū's second grandmaster, was Ujimune's oldest son, and it was under his control that the ryūha attracted a large number of students and became famous. One of the best known students was Shibukawa Bangorō Yoshikata, who later founded his own system, Shibukawa Ryū.

Ujinari worked for Yorinobu from Keian 4 (1651), but left Kishū on a musha shugyō in Jōō 3 (1654). He later returned and worked for the Kishū domain again. Ujinari also founded the Sekiguchi Ryū Iaijutsu—a school that still exists. Control of the Sekiguchi Ryū (also known as Sekiguchi Shinshin Ryū or Shinshin Ryū) next passed from Ujinari to Ujihide.⁴⁴

Sekiguchi Manemon Ujihide

Ujihide, Ujimune's second son and the Sekiguchi Ryū's third grandmaster, worked for the Kishū domain beginning in Manji 3 (1660). Ujihide was an extremely gifted martial artist whose skills are said to have surpassed those of his brother and even his father. Ujinari and Ujihide were quite different in both character and technique. Ujinari's mind was very strong, and his technique was also sharp (direct, and ruthless); Ujihide, on the other hand, had a soft character and his technique was so subtle and exquisite that it was referred to as kami no waza ("god's technique" or "divine technique"). Ujihide was called jūsei ("jūjutsu saint"). It was probably under Ujihide that the Sekiguchi Ryū's teaching system became formalized.⁴⁵



Figure 7-20 Sekiguchi Ryū katchū kumiuchi 1. Illustration from an authentic Edo-period manual of the Sekiguchi Ryū showing two combatants in armor grappling. (Courtesy Sekiguchi Yoshio)

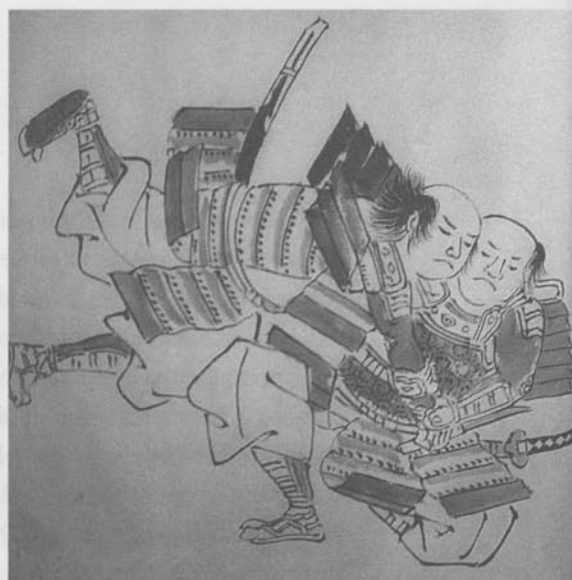


Figure 7-21 Sekiguchi Ryū katchū kumiuchi 2. Illustration from an Edo-period manuscript of the Sekiguchi Ryū showing two warriors in armor grappling. Note the use of the yoroi dōshi. (Courtesy Sekiguchi Yoshio)

Sekiguchi Yatarō Ujisato

Ujisato also became very skillful at jūjutsu from his childhood, and worked for the Kishū Han from Kanbun 3 (1663). At the age of sixteen he demonstrated his skills to Yorinobu by standing on a piece of wood near the edge of a pond, while one of Yorinobu's retainers who was famed for his strength attempted some tsuki Ujisato skillfully avoided every thrust, and when his opponent punched at him for the fourth time, Ujisato caused him to lose his balance and fall into the pond.⁴⁶ The genealogy of the Sekiguchi Shinshin Ryū can be found in the Appendix.⁴⁷

Technical characteristics of Sekiguchi Ryū

Presently the main line of the Sekiguchi Ryū—the Sekiguchi Shinshin Ryū headed by Grandmaster Sekiguchi Yoshio—focuses mainly on jūjutsu, but has retained some of its sword techniques. Historically, the Sekiguchi Ryū was a very combative system, which as it developed further absorbed sword techniques (iaijutsu and kenjutsu) as well as bajutsu, sōjutsu, and bōjutsu. The jūjutsu curriculum of the school was quite comprehensive, and because the school was developed in the early Edo period it includes techniques that would have worked well on the classical battlefield as well as techniques that were heifuku kumiuchi in nature. When visiting the present grandmaster of the school, I was shown a variety of old manuscripts, some of which included fine and beautiful illustrations. From the illustrations it is clear that the curriculum of the school includes quite a number of techniques derived from battlefield grappling, showing warriors in



a



b



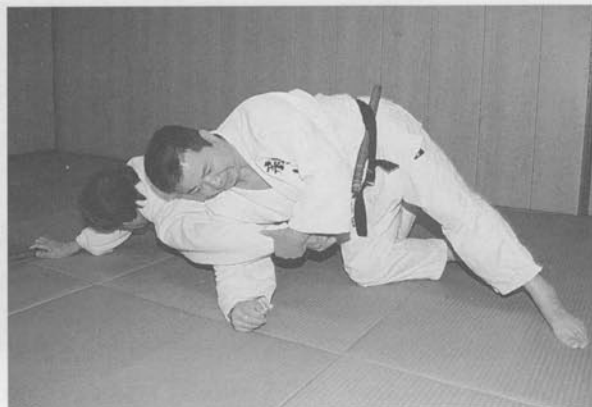
c



d



e



f

Figure 7-22 Sekiguchi Yoshio, present sōke of the Sekiguchi Shinshin Ryū (at right), demonstrating “kuchiki dori,” one of the techniques of Sekiguchi Ryū’s kogusoku section, here performed with a practice dagger. (Photographs courtesy Sekiguchi Yoshio)



g

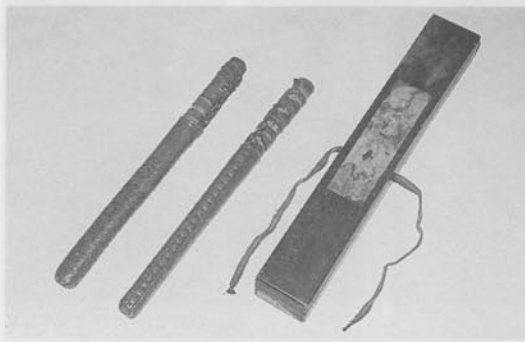


Figure 7-23 Two practice daggers used to safely practice Sekiguchi Ryū's kogusoku techniques. The construction of these "daggers" is very similar to that of a fukuro shinai (forerunner of the modern bamboo practice sword used in kendō). The two "daggers" shown here are believed to be at least two hundred years old, and are in the possession of the Sekiguchi family. They are still used occasionally to demonstrate the ryū's kogusoku techniques. (Collection of Sekiguchi Yoshio, sōke of the Sekiguchi Shinshin Ryū)

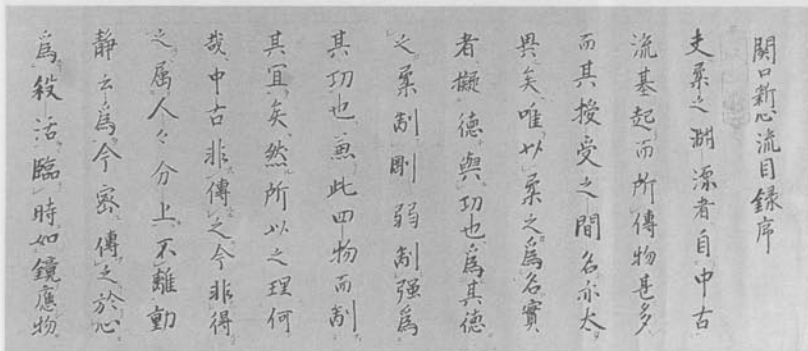
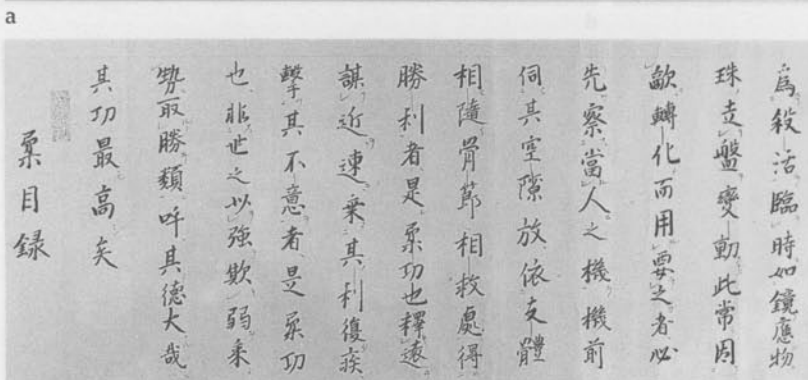


Figure 7-24 *Sekiguchi Shinshin Ryū Mokuroku*. Edo-period scroll of the Sekiguchi Shinshin Ryū. (Author's collection)



full armor fighting in katchū kumiuchi style (Figures 7-20 and 7-21). As was the case with many of the older styles, the curriculum of the Sekiguchi Ryū included a kogusoku section. In kogusoku, exponents use a wakizashi or a tantō (Figures 7-22 and 7-23). Another part of the school's curriculum consisted of techniques used against an opponent armed with the daishō, a pair of swords consisting of one long and one short sword.

Sekiguchi Ryū branches

The different generations of Sekiguchi Ryū grandmasters had an impressive number of students, but it was particularly under the second head, Sekiguchi Ujinari,

that some of the better-known branches appeared. Not all Sekiguchi Ryū branch schools focused on jūjutsu; the Amau Ryū, for example, included jūjutsu, but focused primarily on iaijutsu and kenjutsu. There are also a number of branches that taught exclusively kenjutsu or iaijutsu. The most important branch to develop from the Sekiguchi Ryū was perhaps the Shibukawa Ryū. Several other branches of the Sekiguchi Ryū used very similar names, usually including one or another combination of "Shinshin." Figure 7-24 shows a mokuroku of the Sekiguchi Shinshin Ryū. The following are some of the branch schools that were mainly jūjutsu systems, but which in some cases also taught iaijutsu or kenjutsu.

- Shibukawa Ryū
- Sekiguchi Shinshin Ryū (in Zeze Han)
- Sekiguchi Shinshin Ryū (in Kurume Han)
- Shin Sekiguchi Ryū
- Sekiguchi Shin Ryū
- Shinshin Sekiguchi Ryū (in Ōshū Han)
- Daitō Ryū
- Shinkage Ryū (combination of schools)

A selection of branches will be discussed on the following pages.

SHIBUKAWA RYŪ 渋川流

The best-known branch of the Sekiguchi Ryū is undoubtedly the Shibukawa Ryū, founded by Shibukawa Bangorō Yoshikata (Figure 7-25). Yoshikata was one of Sekiguchi Ujinari's top students, but according to some sources, prior to becoming a student of Ujinari he may also at some point have studied under Sekiguchi Jūshin. According to the *Kishū Jūwashū*, Bangorō was expelled from the Sekiguchi Ryū by Sekiguchi Jūshin and that after his expulsion, while on a musha shugyō, he encountered Ujinari.⁴⁸ The two fought a match, which Yoshikata is said to have lost. It was from this point that he became Ujinari's student. This version is sometimes questioned, however, on the grounds that the *Kishū Jūwashū* is not an objective source. A more popular version of the story holds that Shibukawa Bangorō, who is believed to have been born in either Wakayama or Yamato (the present-day Nara), started his training under Sekiguchi Ujinari at the age of sixteen. In Enpō 8 (1680), after fourteen years of training, he received menkyo kaiden, and went his own way. At the beginning of the Tenna years (around 1681) he went



Figure 7-25 Shibukawa Ryū founder
Shibukawa Bangorō Yoshikata.
(From *Budō Hōkan*)

to Edo where he opened a dōjō named Bugidō, and made a name for himself. Sekiguchi Bangorō Yoshikata died in the first year of Hōei (1704).

The second sōke of the Shibukawa Ryū adopted the name Shibukawa Tomomon Tanechika. According to a story in the *Kishū Jūwashū*, Tanechika challenged Takemitsu Ryūfūken of the Takemitsu Ryū (see the Yōshin Ryū lineage) to a taryū jiai (inter-school contest), but the latter declined or escaped. Tanechika's behavior after this event caused him to be placed under supervision by the authorities.

A number of manuscripts have been written about Shibukawa Ryū by Shibukawa Bangorō Tokihide, the fourth sōke, who also played an important role in the school's development.

Little information is available about the exact contents of the school's curriculum. In *Jūdō Shikō*, six sections of the school's curriculum are listed.⁴⁹ The *Bugei Ryūha Daijiten* also mentions kenjutsu, sōjutsu, and bōjutsu as parts of the curriculum.⁵⁰ The curriculum of the Morishima tradition is even more extensive, and in addition to jūjutsu, iaijutsu, kenjutsu, bōjutsu, and sōjutsu, it includes naginata, kodachi, tessen, jutte, and kusarigama.

According to the history of the Morishima Den Shibukawa Ryū, the founder was Shibukawa Bangorō Shirota, disciple of Sekiguchi Hachirōzaemon Ujinari. After receiving gokui kaiden he left for Edo and started his own style. The line's history holds that Morishima Motome Katsutojō received permission from Shiro-

Figure 7-26 Exponents of the Morishima Den Shibukawa Ryū perform bōjutsu during a demonstration at the Kyoto Butokuden. Bōjutsu is an important part of the curriculum of the Morishima line of the Shibukawa Ryū.



taka to teach the techniques of the Shibukawa Ryū in the Hiroshima domain. In the Meiji period the school was relocated to Osaka by Ōyama Zentarō Masakatsu, who opened a dōjō in Shibajima. At present the Morishima tradition of the Shibukawa Ryū is still taught in Osaka (Figure 7-26). The current head, Mizuta Masuo Takeyuki, is the eleventh, counting from Shibukawa Bangorō Shirotaka. The line that was kept within the Shibukawa house probably no longer exists. There is, however, another school that sometimes uses the name Shibukawa Ryū. This school, whose full name is Shibukawa Ichi Ryū, was originally active mainly in the Hiroshima area. There are several dōjō in which this jūjutsu style is still taught. From a technical point of view, Shibukawa Ichi Ryū's jūjutsu is different from that of the Edo Shibukawa house, as it is in fact a combination of Shibukawa Ryū, Asayama Ichiden Ryū, and Nanba Ippo Ryū.

Some other, relatively unknown, branches of the Shibukawa Ryū were the Kokki Shibukawa Ryū, which specialized in jūjutsu and juttejutsu, and the Tentsu Murui Ryū, which was active in Hiroshima.

SEKIGUCHI SHINSHIN RYŪ 関口真心流

One rather well-documented Sekiguchi Ryū branch school was the Sekiguchi Shinshin Ryū, also known as Shinshin Ryū (真心流), of the Zeze domain (in present-day Shiga Prefecture; see also Chapter 4). Several makimono of this line have been preserved. According to some makimono, the school's originator was Sekiguchi Jūshin Ujinari. This may be incorrect, however, and suggests a mix-up of the name of Sekiguchi Ryū founder Sekiguchi Yarokuemon Ujimune (also known as Sekiguchi Jūshin) with that of his oldest son, Sekiguchi Hachirōzaemon Ujinari. According to Watatani and Yamada,⁵¹ however, the originator of this line was Sekiguchi Yazaemon, the nephew of Sekiguchi Jūshin. The branch that was active in Zeze was actually the continuation of two lines which had the same originator, Sekiguchi Jūshin Ujinari, according to the scrolls, or Sekiguchi

Yazaemon, according to Watatani and Yamada. Apart from the possible confusion of names, the makimono contents are clear, and from them it can be concluded that, as was the case with the main line Sekiguchi Ryū, this school too must have been very combative, including in its curriculum even battlefield grappling and grappling from horseback.

At one point the writing of the school's name was changed from the Sekiguchi Shinshin Ryū (関口新心流), used by the main line, to Sekiguchi Shinshin Ryū (関口神心流), which was often abbreviated to Shinshin Ryū (神心流). It was Nogami Saburō who finally changed it to Sekiguchi Shinshin Ryū, written as 関口真心流.

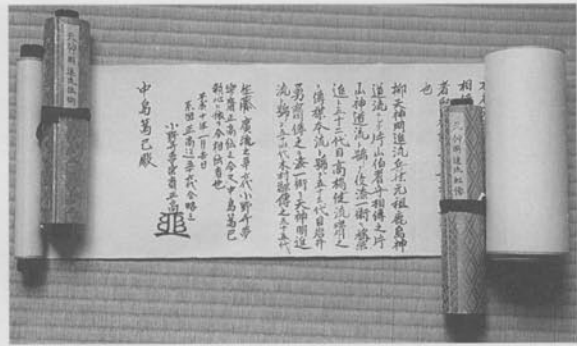
One very famous teacher of the school was Kamiya Tamaki,⁵² also known as Oni Tamaki ("Demon Tamaki"). Tamaki was in the service of the Zeze domain, but also often stayed in his Edo mansion. Once when he was in Edo, he went to a public bathhouse. Soon after he had entered the bath, he noticed some noisy men who were deliberately disturbing the other customers. Tamaki shouted that they were bothering everyone, and that they should be quiet or get out. The men replied that they would leave, but that he had not seen the last of them. When Tamaki had finished bathing and was preparing to leave, one of the staff warned him that the men had a bad reputation in the area, and that they were probably waiting for him outside. Since the men were dangerous, he urged Tamaki to leave through the back door. Tamaki, who was not at all impressed, thanked the man for his warning and replied that it would be unbecoming for a warrior to escape through the back door. So in a very relaxed way he walked out the front door, where the men and their supporters were indeed waiting for him. They surrounded him and prepared to attack. Tamaki folded his towel and put it on his head and simply walked away. The men followed him all the way to his house, waiting eagerly for a chance to attack. But, because Tamaki had no sukima (unguarded moments) they could not attack him. It was when they arrived at Tamaki's house that they realized he was the famous "Demon Tamaki," and they immediately fell to their knees apologizing and promising to behave in the future.

Several makimono written by Kamiya Tamaki in the early half of the nineteenth century are still preserved in the present-day Zeze, but this line of the Sekiguchi Ryū has disappeared.

TENJIN MYŌSHIN RYŪ 天神明進流

This school, although virtually unknown until quite recently, claims descent from the Katayama Shindō Ryū (片山神道流), a system that is said to have been created

Figure 7-27 The three scrolls shown here are the menkyo kaiden scrolls in Tenjin Myōshin Ryū. The section displayed mentions the Kashima Shindō Ryū and Katayama Hōki no Kami's Katayama Shindō Ryū as the origins of the school. (Photograph courtesy Nakashima Atsumi)



by Katayama Hōki no Kami. However, as there was more than one person using this title, it is unclear just which Katayama Hōki no Kami is being referred to here. As was explained in the section on the Takenouchi Ryū lineage, Katayama Hōki no Kami Hisayasu was the founder of the Katayama Hōki Ryū, also known as Hōki Ryū but sometimes referred to as Kanshin Ryū or Shin Ryū. Was the Katayama Shindō Ryū created by Katayama Hōki no Kami Hisayasu, or by one of his descendants? This is still the subject of some speculation. One theory suggests that the school might have been created by Katayama Hōki no Kami Hisakatsu, Hisayasu's oldest son. The (Katayama) Hōki Ryū Koshi no Mawari that Hisayasu created no doubt belongs to the Takenouchi line, and was passed on within the Katayama family. Hisakatsu, on the other hand, did not succeed his father as head of the Katayama Hōki Ryū. Instead he is believed to have created his own system, which he called Shindō Ryū (心動流) and which is actually known as a sword school. Furthermore it has been suggested that this Shindō Ryū and the Katayama Shindō Ryū may be connected.

It is impossible to determine with any degree of certainty which Katayama Hōki No Kami founded the Katayama Shindō Ryū. However, densho of the Tenjin Myōshin Ryū suggest that "Katayama Hōki no Kami" studied the jūjutsu of the Kashima Shindō Ryū, developed new techniques, and called his system Katayama Shindō Ryū. It is well known, though, that the jūjutsu of the Katayama head family, known as Katayama Hōki Ryū, or Hōki Ryū for short, was largely modeled on Takenouchi Ryū. (This was discussed in the section on Katayama Hōki Ryū Koshi no Mawari.) As the Katayama Shindō Ryū appears to have a different origin, it is treated in a separate section. The Katayama Shindō Ryū was taught to a select group of people in Edo, and at one point the school's name was changed to Eishin Ryū (榮進流). Figure 7-27 shows three scrolls of the Tenjin Myōshin Ryū.

The Eishin Ryū was also known as Kashima's Torite Jūjutsu. Later Eishin Ryū was brought to the Tohoku area by Takahashi Izumi Shōken Ryūsai. Not much is known about Takahashi, but according to one story he was on the run from the government and escaped to the Date Han in Tohoku, where he hid for some time. The reason for his flight is uncertain, but it has been suggested that he was involved

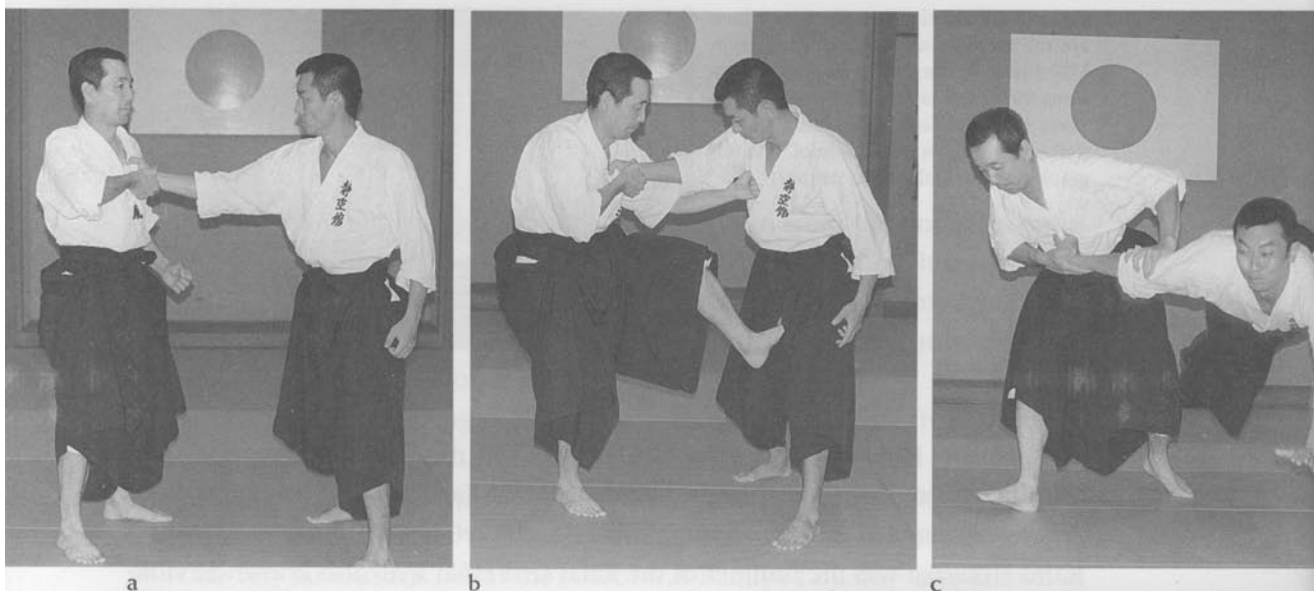


Figure 7-28 Two exponents of the Tenjin Myōshin Ryū demonstrate the technique Ō watashi. Note the use of different atemi (kicks and punches) used simultaneously, a technique typical of Tenjin Myōshin Ryū. Another characteristic is the use of particularly painful kansetsu-waza. (Photographs courtesy Nakashima Atsumi)



in the assassination in March 1860 of Ii Naosuke, a high-ranking government official. The government sent two men to Tohoku to locate Takahashi, but they never found him, as he was helped by the locals. Takahashi changed his name and became a priest. As an expression of his gratitude, he taught goshinjutsu (self-defense) to the local villagers. There still exist makimono written by Takahashi in the third year of Ansei (1856), some years before he became a fugitive. After joining the priesthood he traveled from temple to temple, and changed the name of the school to Umemoto Ryū (梅本流), but there are also scrolls that speak of Umemoto Eishin Ryū (梅本榮進流). A certain Iwai Yūsai received menkyo kaiden in Umemoto Ryū, added some techniques of his own, and changed the name once more, to Tenjin Myōshin Ryū (天神明進流). The school is still known by this name today.

In this context, it will come as no surprise that the Tenjin Myōshin Ryū, notwithstanding its links to the Katayama Shindō Ryū and even the Kashima Shindō Ryū,

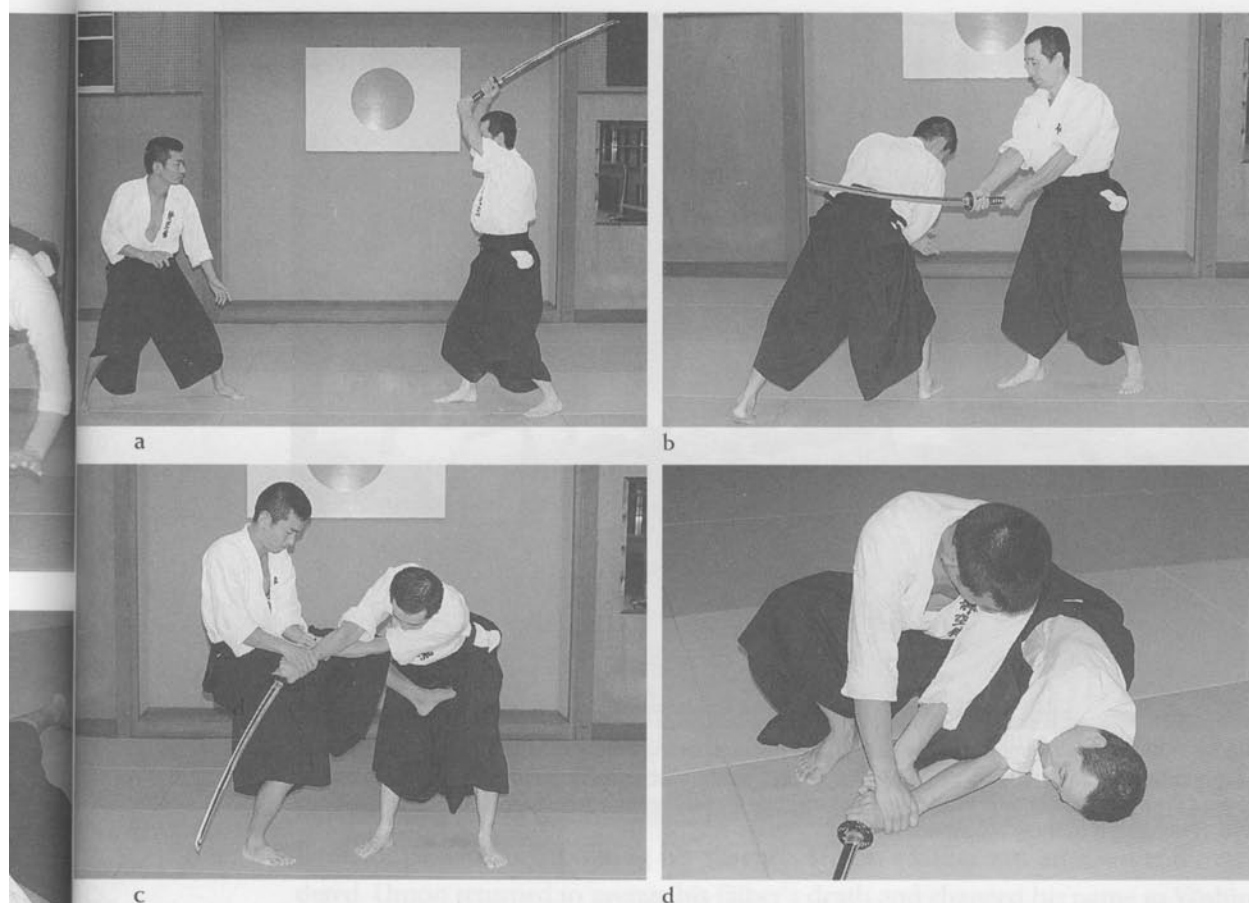


Figure 7-29 Denkō is a mutō dori technique. The party on the left dodges the sword attack, grabs the swordsman's arms, and kicks him in the groin. The opponent is then thrown down and controlled on the floor. (Photographs courtesy Nakashima Atsumi)

is mainly a shomin yawara system. The reason for this is probably that Takahashi had taught primarily goshinjutsu to the villagers who had assisted him. It is apparent that the techniques he taught were adapted to suit the needs of those who did not belong to the samurai class. The techniques of the Tenjin Myōshin Ryū appear very basic, and at first glance lack the sophistication of the fighting systems of the warrior class. Nevertheless, they are quite painful when performed correctly, and having been exposed to them I have revised my opinion of the effectiveness of shomin yawara. To understand the technique it is only necessary to imagine the position of the oppressed farmer or villager who, having been forced into a hopeless position, takes refuge in one last desperate action: one technical feature of the Tenjin Myōshin Ryū is the use of simultaneous atemi to the sternum and groin of the opponent (Figure 7-28). The school also includes mutō dori techniques (Figure 7-29).

A unique feature is the use of the "nekogaki" on which to train. The nekogaki



Figure 7-30 Three generations of inheritors of the tradition sitting on the nekogaki. In the middle is the fifty-fifth inheritor, Grandmaster Satō. On the left is Grandmaster Onodera, of the fifty-sixth generation, and on the right, Grandmaster Nakashima, representing the fifty-seventh generation of the Tenjin Myōshin Ryū. (Photograph courtesy Nakashima Atsumi)

(shown in Figure 7-30) is a crude mat made of rice straw which farmers used in place of the more expensive tatami. The nekogaki mat is much bigger than the orthodox tatami mat and can be rolled up. Knowledge of how to make nekogaki has been transmitted to successive generations of inheritors of the style, and has, as it were, become part of the heritage of the curriculum.

The Tenjin Myōshin Ryū is an excellent example of a school that began as a buke yawara system and over the centuries turned into a shomin yawara system. Until quite recently it managed to remain almost unnoticed, perhaps in keeping with the philosophy that in order to survive it was best not to draw attention to itself. It was only a few years ago that the fifty-sixth-generation head of the school decided that times had changed, and that in order to preserve the tradition he needed to bring it into the open.

TAKAGI RYŪ 高木流

It would be incorrect to call the Takagi Ryū a branch of the Takenouchi Ryū. Its original roots can be traced back to several other source schools, and it was not until the time of Takagi Umanosuke, Takagi Ryū's second grandmaster, that the

paths of Takagi Ryū and Takenouchi Ryū crossed. The Takagi Ryū was founded by Takagi Oriemon Shigetoshi, a samurai of the Shirai domain in Ōshu (in what is now Miyagi Prefecture), probably in the first half of the seventeenth century.

Takagi Oriemon Shigetoshi

Takagi Oriemon Shigetoshi, as he was later called, was born the second son of Inatō Sanzaemon, a sword instructor and retainer of Katakura Kojūrō. In his early childhood he was called "Umon." Opinions differ as to the date of Umon's birth. According to Watatani and Yamada,⁵³ he was born on 2 April in the second year of Kan'ei (1625) and died on 7 October in the first year of Shōtoku (1711). However, according to the genealogy of the Hontai Yōshin Ryū, Umon was born on 2 January of Kan'ei 12 (1635).

According to the same source, Umon traveled at a very young age to the ancient country of Dewa (in modern-day Akita and Yamagata prefectures), where he studied the short sword techniques of the Mutō Ryū and the spear techniques of the Kyōchi Ryū. One night during his absence, Umon's father was attacked and murdered. Umon returned to avenge his father's death and changed his name to Yōshin Ryū Takagi Oriemon Shigenobu, bearing in mind his father's words, "Yōboku wa tsuyoku, takagi wa oreruzoyo" (literally, "A willow is strong but a tall tree is breakable") which is often rendered as "A willow is flexible, but a tall tree will break," and belongs to the okugi of the school. Takagi Ryū, also called Takagi Yōshin Ryū, was founded in the second year of Shōhō (1645). However, according to other sources, Oriemon also studied the Itō Ryū, which specialized in spear, naginata, and shuriken techniques.

The early beginnings of this school date are traced to about the twelfth or thirteenth year of the Eiroku reign (1569 or 1570), in the ancient kuni of Rikuzen (now Miyagi Prefecture). At the foot of Mount Futagata lived a monk called Unryū. He is said to have been an expert in taijutsu, bōjutsu, and shurikenjutsu, and he called his teachings the Sesshō Hiden. Itō Kii no Kami Sukesada received these teachings and, on the basis of his knowledge of the bō, developed techniques for the spear, naginata, hanbō, sword, and short sword, creating his own style, which was then referred to as Itō Ryū. Takagi Oriemon is said to have received menkyo kaiden of this school in the second year of Shōhō (around 1645). After this, Oriemon, keeping sumō's torikumi (grappling bouts) in mind, developed a number of taijutsu techniques (omote, twelve techniques; ura, twenty-four techniques; sabaki, twelve techniques), thus effectively creating his own style that he called

Takagi Ryū. Both stories indicate that Takagi Ryū, as conceived by Takagi Oriemon, was in no way derived from Takenouchi Ryū.

Takagi Oriemon is known to have undertaken a *musha shugyō* and traveled all over Japan in order to perfect his skills. Several stories exist about the feats that he performed while on his journey.⁵⁴

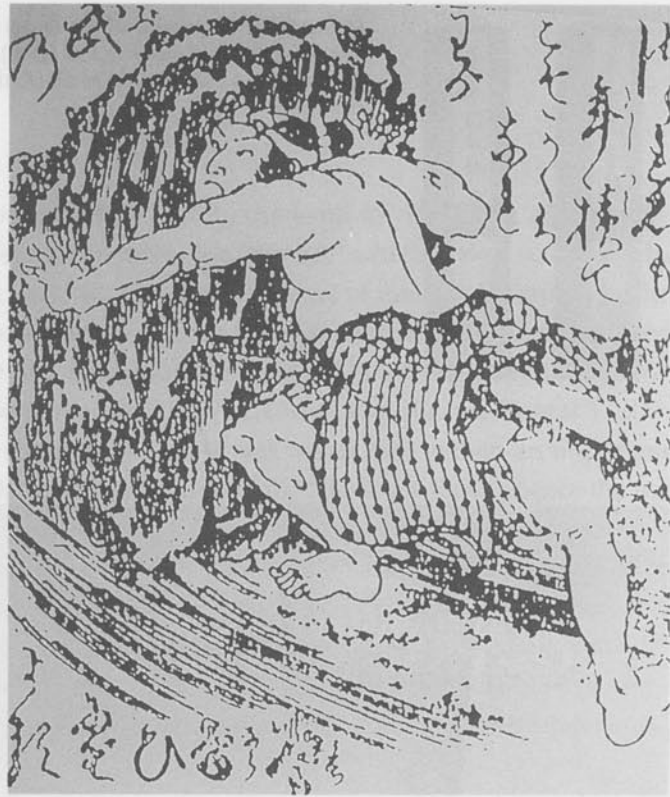
One relates that Oriemon happened to be on a certain mountain one day when he suddenly found himself surrounded by a gang of mountain thieves. The gang leader wielded a long iron bar, and with it tried to hit Oriemon. Oriemon took the iron bar and wrapped it around the thief's neck. The story has a funny ending: years later, Oriemon was about to take a bath in the Arima hot springs (in Hyogo Prefecture) when he noticed a man sitting in the bath with an iron bar around his neck. The man began telling Oriemon his story, how a long time ago he had been living the life of a thief, how he had gotten the metal bar around his neck, and that no matter how he or his friends had tried, it would not come off, so that finally he had been forced to give up his life of crime. So Oriemon said to the man, "I was the one who put that metal bar around your neck!" and he promptly removed the bar from the former thief's neck. Although most likely fictional, this story and others like it show that Oriemon must have been a well-known figure. From Takagi Oriemon, the Takagi Ryū passed to Takagi Umanosuke Shigesada.

Takagi Umanosuke Shigesada

In the eleventh year of the Kanbun reign (1671) Takagi Umanosuke, aged 16, received initiation in the *gokui*, or secrets of the art, from Takagi Oriemon, and became the school's second head. By then the school included *jūjutsu*, *bōjutsu*, *sōjutsu*, and *naginatajutsu*. Although Oriemon and Umanosuke share the same family name, it is unlikely that they were blood relatives.

It was under Takagi Umanosuke (Figure 7-31) that the paths of the Takagi Ryū and the Takenouchi Ryū seem to have crossed. One story has it that Umanosuke became a student of Takenouchi Hitachinosuke Hisakatsu, the second head of the Takenouchi Ryū, after fighting a contest with him. According to Watatani and Yamada,⁵⁵ it is more likely that Umanosuke actually faced Takenouchi Kaganosuke Hisayoshi, the third grandmaster of the Takenouchi Ryū, since the second grandmaster died in the third year of Kanbun (1663), when Takagi Umanosuke was only about eight years old. This contest between Umanosuke and (more likely) Takenouchi Hisayoshi is said to have taken place after Umanosuke had already

Figure 7-31 Edo-period illustration from *Bukei Hyakunin Isshū*, depicting Takagi Umanosuke. His strength is said to have been unmatched.



received the Takagi Ryū gokui from Oriemon and effectively become the second head of the school. However, the still very young and perhaps overly courageous Umanosuke was no match for Hisayoshi, and not surprisingly he lost the match.

Afterward, Umanosuke is said to have studied Takenouchi Ryū Koshi no Mawari under Takenouchi Hisayoshi, and developed a great number of koshi no mawari techniques himself. Some sources refer to the techniques that he developed as Takagi Ryū Taijutsu Koshi no Mawari. One of Umanosuke's names was Kakugai, and a weapon school called Kakugai Ryū also existed; this is believed to have been founded by Umanosuke. Umanosuke's jūjutsu techniques were incorporated into the curriculum of the Takagi Ryū and it may have been Umanosuke who renamed the school Hontai Takagi Yōshin Ryū (some sources say that the school was renamed by Takagi Gennoshin and Ōkuni Kihei).

In makimono written by different masters of the Takagi Ryū, it is not uncommon to find various kanji combinations for the school's name. Figure 7-32 shows two scrolls of the Takagi Ryū: the *Takagi Ryū Mokuroku no Maki* and the *Takagi Ryū Chū Gokui no Maki*. In both these scrolls, the name used is Takagi Ryū (高木流; Figure 7-33 shows a section of the *Takagi Ryū Mokuroku no Maki*). But in some cases certain combinations may have been used by a teacher to distinguish a line from the rest of the Takagi Ryū schools. In at least one case that I know of,



Figure 7-32 Two scrolls of the Takagi Ryū: the Takagi Ryū Mokuroku no Maki (left) and the Takagi Ryū Chū Gokui no Maki. (Author's collection)

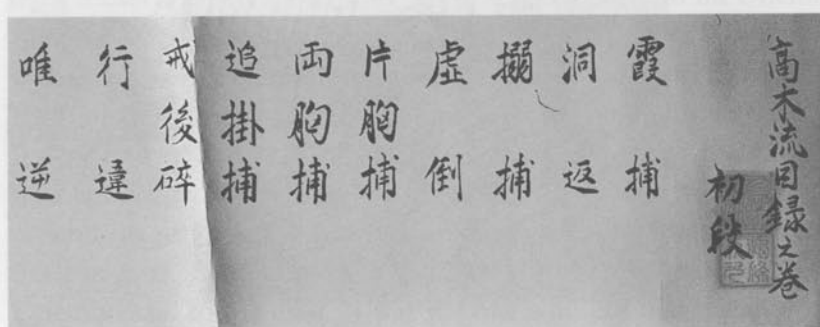


Figure 7-33 Section of the Takagi Ryū Mokuroku no Maki. (Author's collection)

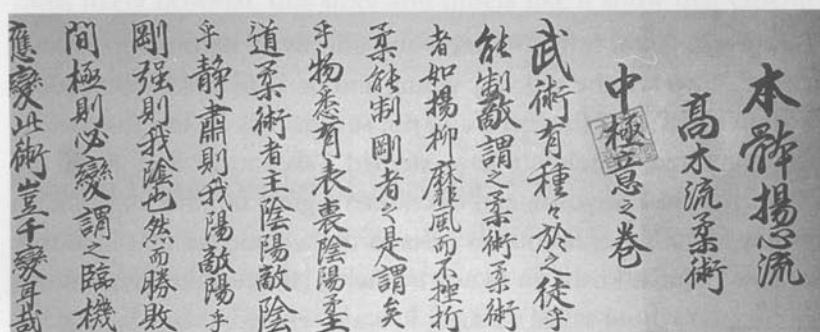


Figure 7-34 Introductory section of the Hontai Yōshin Ryū Takagi Ryū Jūjutsu Chū Gokui no Maki. Note that Hontai Yōshin Ryū is here written 本體揚心流.

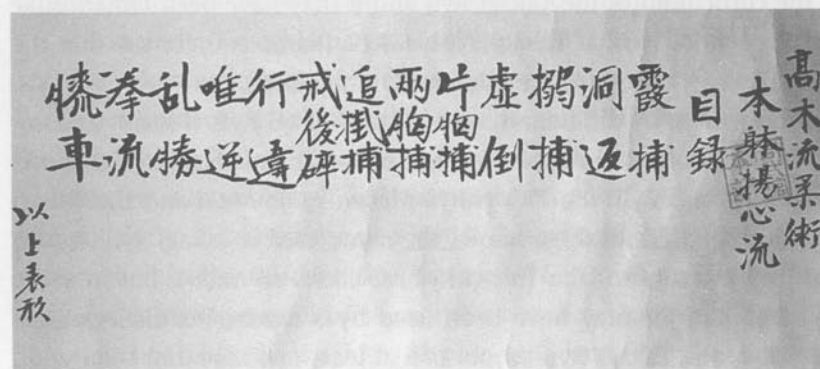


Figure 7-35 Takagi Ryū Jūjutsu Hontai Yōshin Ryū Mokuroku. This scroll—which together with the Hontai Yōshin Ryū Takagi Ryū Jūjutsu Chū Gokui no Maki is part of a set of four—was presented to the same disciple. Both of these scrolls were written by the same teacher. Note, however, that in this mokuroku he writes the name of the school in a different order, and uses different characters for Hontai Yōshin Ryū, here written 本體揚心流.

a teacher used variant orders when writing the kanji for the name of the same school; he also uses different characters for "hontai," which in one scroll is written as 本體 and in another as 本株. I have seen one set of four scrolls written by the same teacher and presented to a single disciple; in some scrolls the writer used the name Hontai Yōshin Ryū Takagi Ryū Jūjutsu (本體揚心流高木流柔術) (Figure 7-34) while in another the name was given as Takagi Ryū Jūjutsu Hontai Yōshin Ryū (高木流柔術本株揚心流 Figure 7-35). As was mentioned earlier, an important part of the school's teachings is the concept of the "flexible willow"; hence the use of "yōshin" (楊心) or "willow heart/willow mind". Certain later-generation masters used the combination (揚心) for "yōshin." Whether this was a mistake or whether it was done deliberately to set a school apart is unclear, but it was also fairly common among later generations of both Akiyama's Yōshin Ryū and Miura's Yōshin Ryū, as was noted in Chapter 6. So it may be possible that these two kanji combinations were used interchangeably, and were both understood to mean "willow heart."

The relationship between Takagi Ryū and Kukishin Ryū

An important element in the histories of Takagi Ryū and Kukishin Ryū is the mutual influence that both schools apparently had in terms of the development of their ryūgi. One popular story that explains the relationship between these schools is usually related as follows. Takagi Ryū's third head was Takagi Gennoshin, son of Takagi Umanosuke. Gennoshin entered the service of Honda Nakatsukasa of the Himeji domain, and received an income of 500 koku. The Kukishin Ryū was founded by Ōkuni Kihei, who according to the history of Takagi Ryū, was an expert with the naginata. The story of the creation of the Kukishin Ryū is as follows. Kihei wished to create his own ryūha, so he retreated and prayed to the gods for guidance; after austere training and worship he fell asleep. In his dream, "nine demons" suddenly appeared and attacked him. Kihei fought them fiercely with his naginata, until one of the demons bit off the entire blade. Using just the shaft of the naginata, Kihei overcame the demons. According to the same legend, this dream is the source for Ōkuni Kihei's bōjutsu, for when he woke up he realized the importance of what he had seen in his dream, and formulated his own ryūha. In his dream Ōkuni Kihei fought "nine demons," or kuki in Japanese, so he called his school Kukishin Ryū, or "School of the Nine Demons God" (九鬼神流).

In addition to bōjutsu, Ōkuni Kihei's Kukishin Ryū included jūjutsu. One day,

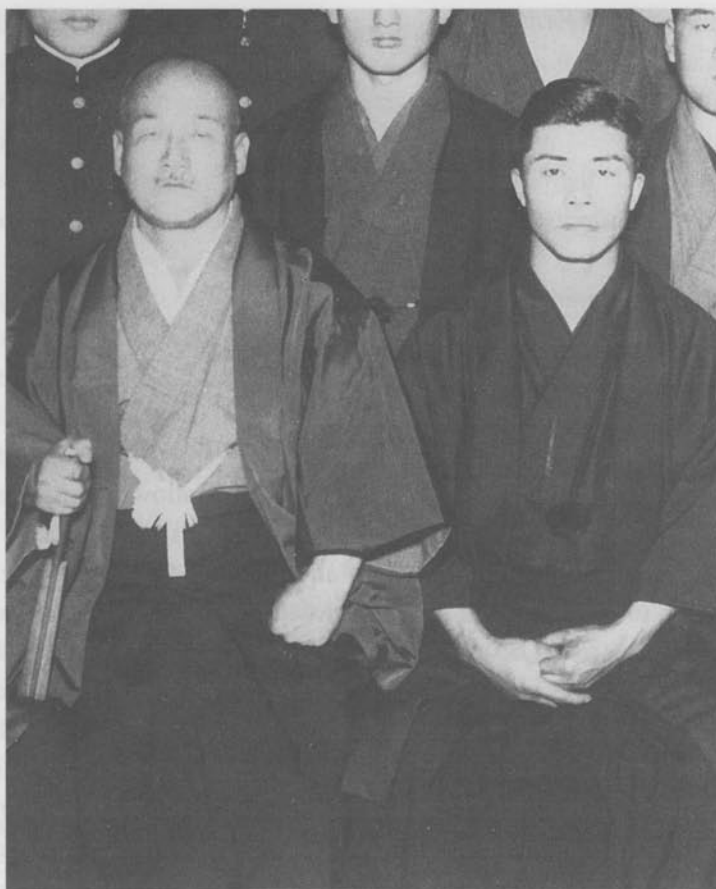
Ōkuni Kihei fought what appears to have been a friendly match with Takagi Gennoshin of the Takagi Ryū. In this match, Takagi Ryū's jūjutsu proved superior to that of Kukishin Ryū, but in bōjutsu, Kukishin Ryū excelled. Takagi Gennoshin and Ōkuni Kihei decided that it was necessary to adapt their respective schools' curricula, a project which they jointly undertook. It was decided that the nucleus of the Takagi Ryū should be jūjutsu, while that of the Kukishin Ryū should be bō, yari, and naginata. Takagi Gennoshin then fell ill and died young, on 2 October, 1702. From the moment Takagi Gennoshin and Ōkuni Kihei joined forces, Takagi Ryū (Hontai Takagi Yōshin Ryū) and Kukishin Ryū became closely associated. The affiliation of these schools became more permanent when Ōkuni Kihei succeeded his friend Gennoshin after the latter's death. Ōkuni Kihei became the fourth head of the Takagi Ryū (then known as Hontai Takagi Yōshin Ryū). This story remains popular within the "family" of Takagi Ryū and Kukishin Ryū branch schools.

However, Tanaka Fumon suggests that both Ōkuni Kihei and Takagi Ryū founder Takagi Oriemon may have been exponents of the same source school, whose roots extend back to the Nanbokuchō period.⁵⁶ This school is also still in existence and is currently known as Tenshin Hyōhō Sōden Kukamishin Ryū. Tanaka Fumon is the present sōke of both Minaki Den Kukishin Ryū and Tenshin Hyōhō Sōden Kukamishin Ryū. According to him, the documents of the Tenshin Hyōhō Sōden Kukamishin Ryū include both the names of Takagi Oriemon and Ōkuni Kihei in the list of disciples, albeit with some generations between. This connection may explain certain similarities evident in the scrolls of the Takagi Ryū and Kukishin Ryū on the one hand, and the Tenshin Hyōhō Sōden Kukamishin Ryū on the other.

Be that as it may, from the time of Ōkuni Kihei, Takagi Ryū and Kukishin Ryū were transmitted together, as several grandmasters of Takagi Ryū also served as heads of Kukishin Ryū. The schools continued through successive generations of grandmasters, some of whom licensed more than one student. The thirteenth grandmaster, Yagi Ikugorō Hisayoshi, a samurai of the Akaho domain, had three licensed students: Fujita Fujigorō Hisayoshi, Ishiya Takeo Masatsugu, and Inoue Yūtarō (or Kumatarō).

In the Ishiya line, Ishiya Takeo Masatsugu, the fourteenth grandmaster, is said to have been a "master of masters" in the Edo period. He was famous for the words "First eyes, second speed, third courage, and fourth strength," and "Soft on the surface, strong on the inside." Ishiya Takeo Masatsugu was grandmaster of both the Takagi Ryū (Ishiya Takagi Ryū) and the Kukishin Ryū. Masatsugu licensed four students: Akiyama Yotarō, Takamatsu Yoshikichi, Kakuno Hachiheita, and Ishiya

Figure 7-36 Kakuno Hachiheita Masayoshi, the sixteenth grandmaster of Kukishin Ryū and Hontai Yōshin Ryū, and the still very young Minaki Saburōji Masanori (later, seventeenth grandmaster), here photographed together on the day Minaki received menkyo kaiden. (Photograph courtesy Tanaka Fumon)



Matsutarō. Ishiya Matsutarō succeeded Ishiya Takeo Masatsugu to become the fifteenth head of both schools, and he in turn was succeeded by Kakuno Hachiheita (the sixteenth sōke).

Kakuno Hachiheita "Masayoshi" (Figure 7-36) had three licensed students: Minaki Saburōji "Masanori" (also shown in Figure 7-36), Wakita "Masaichi," and Tsutsui Tomotarō "Yoshihisa." The names Masanori and Masaichi are composed using the "masa" from their teacher's name, "Masayoshi"; "Yoshihisa" is composed using "Yoshi." The lines of Wakita and Tsutsui (both Takagi Ryū) still have practicing exponents today. However, the line of Minaki-sensei, who succeeded Kakuno Hachiheita as head of both Hontai Yōshin Ryū and Kukishin Ryū, is better known.

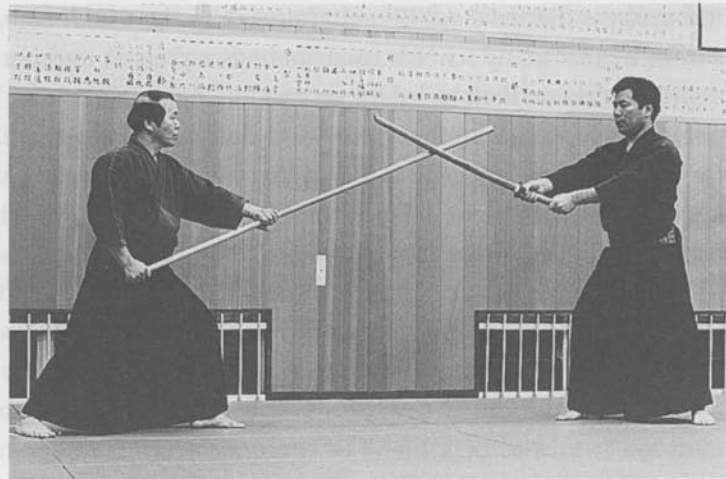
Minaki-sensei was a very talented martial artist and, despite his small stature

(he was only 160 centimeters tall), a formidable fighter. At the age of sixteen he had begun his study under Kakuno, and he received menkyo kaiden at the age of twenty-eight. When asked what kind of person Minaki-sensei was, Tanaka Fumon, present head of Minaki Den Kukishin Ryū, recounted the following story from Minaki's life. Just after the Second World War, food was extremely scarce, and in some parts of the country lawlessness was common. Between Osaka and Kobe there was a certain pass where travelers were often robbed by a gang of some fifteen to twenty thugs. One day a young mother who had spent most of the day looking for food for her children was robbed and killed by this gang while on her way home. Minaki-sensei was furious when he heard of this event. Because the police force at that time was too weak to deal with the situation, Minaki decided to take action, and went to the pass himself. He was so slight that he looked like an easy victim, and he lured the gang into following him. As they attacked him, he knocked them down one by one, with a shutō (edge of the hand) strike to the neck. After the fight, when all the thugs had either been killed or had run away, it was learned that eight attackers had been killed. When his student, Tanaka, heard the story, he asked Minaki how he had managed to kill using nothing but atemi with his shutō. Minaki walked away, only to return soon afterward holding a flat stone, which he promptly broke with his shutō technique.

Faced perhaps with the need to adapt the school's training methods to keep pace with a changing society, Minaki retreated into the mountains around Kobe, where he meditated near the Fumon waterfall. He decided to adapt the techniques of Takagi Ryū, and called his "renewed" system Fumon Yōshin Ryū, combining the name of the waterfall with Yōshin. The Yōshin, or "willow spirit," referred to one of the principles of Takagi Ryū's okugi. Later the school was again renamed, as Hontai Yōshin Ryū.

Minaki-sensei licensed three of his students, one in Hontai Yōshin Ryū and two in Kukishin Ryū. Inoue Tsuyoshi Munetoshi became the eighteenth-generation head of the Hontai Yōshin Ryū, and presently still teaches this system. Minaki-sensei's Kukishin Ryū was passed on to Matsuda Kyodō (the eighteenth head), who in turn handed the school down to Tanaka Fumon, the nineteenth and present head. Matsuda Kyodō and Tanaka Fumon (see Figure 7-37) are close friends, and it was Tanaka, at the time already a student of Kobashi Nichikan Masanori of the Enshin Ryū, who encouraged his friend Matsuda to become Minaki-sensei's disciple. Matsuda agreed, but on the condition that Tanaka would join him and act as his training partner. When they studied Kukishin Ryū, they usually did not train together with Minaki-sensei's Hontai Yōshin Ryū students. For ten years they

Figure 7-37 Matsuda Kyodō and Tanaka Fumon. Matsuda Kyodō (bō) and Tanaka Fumon (tachi), respectively eighteenth and nineteenth grandmasters of the Kukishin Ryū (Minaki Den Kukishin Ryū), are shown here practicing together. (Photograph courtesy Tanaka Fumon)



visited Minaki-sensei for their training, which usually started around six o'clock in the morning. The line which Matsuda and Tanaka inherited is presently known as Minaki Den Kukishin Ryū.

Currently there are several schools belonging to the "family" of Takagi Ryū and Kukishin Ryū. The best known are (in alphabetical order):

- Hontai Takagi Yōshin Ryū
- Hontai Yōshin Ryū
- Hontai Yōshin Takagi Ryū
- Kukishin Ryū
- Minaki Den Kukishin Ryū
- Takagi Ryū
- Takagi Yōshin Ryū

Most of the Takagi Ryū–Kukishin Ryū schools that exist today are the continuation of either the Ishiya den (Ishiya tradition) or the Fujita den (Fujita tradition). One important branch of the Ishiya line was that of Kakuno Hachiheita. The lineage chart of the Kakuno line of Takagi and Kukishin Ryū can be found in the Appendix.⁵⁷

SHO SHŌ RYŪ 諸賞流

Together with another handful of schools, of which the Yagyū Shingan Ryū is undoubtedly the best known, the Sho Shō Ryū belongs to the group of jūjutsu-

like systems that take a different approach to the use of atemi. As was explained earlier, a great many schools used atemi as a prelude to other tactics, and did not depend solely on their atemi for success in a fight. In Sho Shō Ryū, however, atemi as applied in certain techniques is considered so devastating that there is no need for further action. The general idea is that when atemi is used, the enemy should be knocked down with one strike. Another characteristic of this school is the protective equipment called *nikura* (see also pages 205–6) used when practicing the *ura kata*.

The school's exact origin is not known, though there is no doubt that it is old. However, there are doubts about the story presented by exponents of this tradition that claims a history dating back to the Heian period or even further.⁵⁸ Two names often associated with Sho Shō Ryū are Kanze Ryū and Kodan Ryū. The tradition is said to be a blend of the three schools represented in the different levels of initiation. Thus the present-day grandmaster, Takahashi Atsuyoshi, is said to be the twenty-second generation in the Nanbu line, the forty-second of Sho Shō Ryū, and the sixty-eighth of Kanze Ryū.

According to the school's own doctrines, the style originated during the Heian period, when a certain Saka no Ue no Tamura Maro prayed to Kiyomizu Kanze On for guidance. One night Kiyomizu Kanze On appeared in his dream and explained the principles of *yawara* (和) to him. This dream is said to form the basis of the Kanze Ryū, also called *Musō Kanze Ryū*. The term "*musō*" in this phrase means "dream" or "vision"; thus *musō kanze* refers to the deity that appeared in Tamura Maro's dream. It is, however, also suggested that Tamura Maro had studied a system called Kodan Ryū, which he rearranged and incorporated into his own style, renaming the whole Kanze Ryū. The older Kodan Ryū is said to have been founded about 150 years before the creation of the Kanze Ryū, by Fujiwara no Kamatari.

And according to the Sho Shō Ryū's doctrine, a second name change took place in the Kamakura period. Under Minamoto no Yoritomo, martial artists from all over Japan were invited to come to the capital and display their skills to Yoritomo and his retainers. It is said that the twenty-seventh *sōke* of Kanze Ryū, Mori Uheita Kunitomo, went to Kamakura to perform. Kunitomo was very strong and managed to impress Yoritomo and his retainers with his technique. From that time on the school was called Sho Shō Ryū, and Kunitomo became the first *sōke*.

The Nanbu line of the Sho Shō Ryū, named for the Nanbu domain in present-day Morioka, started with Oka Takebei Tsuneshige. Tsuneshige, who had previously studied various *ryūha*, is said to have made his way to Kamakura, where he became a student of Ishida Tatsunoshin (forty-sixth *sōke*, counting from Kanze Ryū's founder), whom he succeeded. After his return to the Nanbu domain,

Tsuneshige was employed by Nanbu Shigenobuko. So the Nanbu line started in the Kanbun era, more than three hundred years ago. The Sho Shō Ryū became the official bujutsu of the Nanbu Han, and as such became an otome ryū—a school that could not be taught outside the feudal domain. At present the school is still active in Morioka.

Technical characteristics of Sho Shō Ryū

Some features that are considered to be of great importance in Sho Shō Ryū's yawara are the use of metsubushi (attacks to the eyes), powerful hiji ate (atemi with the elbows), ashi ate (kicking techniques), and use of the shutō or tegatana (both meaning sword hand).⁵⁹ Two sections of the curriculum are kogusoku (which in Sho Shō Ryū means seated jūjutsu) and tachiai (standing jūjutsu). There are in fact five levels of initiation (go jū dori), but traditionally the school presented its curriculum as if it had three levels (san jū dori), keeping the two highest levels secret. The san jū dori consists of omote, hogure, and ura. The go jū dori consists of the san jū dori and two additional sections called hente and tezumari (which are described below).

The largest number of techniques are included in the omote geiko. In the omote training, the body is gradually prepared for jūjutsu training, and one learns to counter a number of attacks using metsubushi, gyakute, atemi, and katamewaza. In the next section, called hogure keiko, one learns kaeshiwaza (techniques to counter or reverse the effects of omotewaza). The term hogure means to untie, loosen, or escape (hodoku, hogusu). While being thrown, or after being thrown, one has to knock the enemy off balance by kicking to his chin, in order to prevent him from finishing his technique.

During ukemi geiko one learns to limit the effect of throws, as well as how to escape while being thrown and how to turn ukemi into attack. In order to escape throws, the use of correct atemi is also vital. The next section, the ura geiko, is taught only to those students who have mastered the techniques of omote and hogure. Others traditionally were not even allowed to watch this training. In ura geiko emphasis is on the use of atemiwaza (hiji ate, ashi ate, metsubushi), and the primary goal is to effectively knock down the enemy, distinguishing this from other schools where atemi is used as a prelude to other tactics. Kiai plays an important role, and the three types of kiai used sound like "ya," "ha," and "tō." The atemi used in the ura geiko is said to be so powerful that it often results in serious injury. In order to reduce the risk of injuries, the nikura was developed, although it is not

clear exactly when this occurred. The nikura is a piece of protective equipment, made of bamboo and leather, designed to protect the chest and stomach area.

The two highest levels of initiation are included in the hente and tezumari sections; these levels can be entered only after finishing the ura geiko. The existence of the two other levels was kept secret and the uninitiated were left to believe that the style had only three levels of initiation. Hente involves controlling the enemy with locking techniques, after which atemi can be applied. Tezumari are techniques of immediate response. When the enemy attacks, he is immediately knocked down with atemi to his kyūsho. In tezumari no ate it is important to generate a lot of power from a position very close to the opponent.

There is also a training form called "katchū hō tachiai," in which the training partners wear armor. The dō (breastplate) of the armor used in Sho Shō Ryū is enforced with an extra iron plate. The enemy is first attacked with atemi, which can be delivered with the elbows, legs or the hilt of the yoroi dōshi, after which he is thrown down and immobilized. The final act is the symbolic cutting of the throat. It is said that the techniques of the ura geiko were very suitable for group fighting—another indication, according to exponents of the style, that the school is quite old. Although Sho Shō Ryū is well known for atemi to the breastplate, exponents fighting in armor will attack the face, throat, armpits, the connection points of the armor near the wakibara (side), or any other weak points in the armor. In this case, the main purpose is not to kill, but to capture the enemy alive.

One story describing the effect of hiji ate on armor relates events that are said to have taken place in the late Edo period. Nanbu Toshinari, lord of the Nanbu domain, had organized a competition in which armor was to be worn. Since at that time Satō Enei, grandmaster of the Sho Shō Ryū (eighteenth of the Nanbu line) was ill, nineteen-year-old Matsuhashi Shunen was sent to represent the school. During the preparation period for the contest, one referee noticed that the young man had not yet begun to put on any armor, and decided to observe him. Matsuhashi looked around to see if he could find any suitable armor, but then instead of trying to put it on he tried his hiji ate on it. The referee was curious and went over to inspect the armor. To his surprise the outside of the armor seemed to be unaffected by the atemi, but the inside was seriously damaged. The young participant felt that entering this competition would be too dangerous, as he might hurt other participants, and so withdrew. From that time on, Sho Shō Ryū exponents discontinued the practice of taryū jiai.

There are seven levels of initiation, and the licenses granted when one successfully completes the study of these levels, are as follows:⁶⁰

COMBINED LINEAGES

- Chūi mōshi watashi
- Chūi honden
- Menkyo mōshi watashi
- Menkyo
- Inka mōshi watashi
- Inka
- Inka kaiden

Once a year, on an auspicious day, exponents who are eligible for promotion take part in a special training session called kazu geiko. This is a form of examination, and those who do not pass it cannot be promoted. These special training sessions can take all day, and it is said that Yanagi Hara Masahiro shihan, the twenty-fourth head in the Nanbu lineage, started in the afternoon and had to continue until the following morning.

It is usually too insignificant to find their way into any reference work. Most vanished a long time ago, and except for some that were imitations of their more important "parent" schools, the cases in which some transmission scrolls or an indirect reference to a written record has survived, it is not possible to find information about them.

The limited selection of schools included here is:

- Kiraku Ryū
- Shinō Yashin Ryū
- Iga Ryūha Karashin Ryū
- Ise Jōin Tenchin Ryū

KIRAKU RYŪ 気楽流

It is not easy to trace the roots of some of the older bujō ryūha. Another problem is that what is taught today in a certain school can be very different from the curriculum centuries ago. The Kiraku Ryū in its contemporary form actually represents a combination of Kiraku Ryū, Minato Ryū, and Iwata Ryū. From old manuscripts dating back to the second year of Eikyō (1745), it was discovered that the source of the Kiraku Ryū was probably Tada Ryū Heibō, supplemented by Ryū Ryū and even Takeouchi Ryū. The founder is believed to be Watanabe Mokumon, who may have established the school in the beginning of the Edo period.

COMBINED LINEAGES

In view of the large number of jūjutsu schools that have existed, the schools included in this chapter are probably just a small percentage of those that were produced by combining the teachings of two or more schools. It is fair to presume that many of the schools were actually too insignificant to find their way into any reference work. Most vanished a long time ago, and except for some that were amalgamations of their more important “parent” schools, or cases in which some transmission scrolls or an indirect reference in a written record has survived, it is not possible to find information about them.

The limited selection of schools included here is:

- Kiraku Ryū
- Shintō Yōshin Ryū
- Iga Ryūha Katsushin Ryū
- Ise Jitoku Tenshin Ryū

KIRAKU RYŪ 気楽流

It is not easy to trace the roots of some of the older bugei ryūha. Another problem is that what is taught today in a certain school can be very different from the curriculum centuries ago. The Kiraku Ryū in its contemporary form actually represents a combination of Kiraku Ryū, Muteki Ryū, and Toda Ryū. From old manuscripts dating back to the second year of Enkyō (1745), it was discovered that the source of the Kiraku Ryū was probably Toda Ryū Heihō, supplemented by Kyō Ryū and even Takenouchi Ryū.¹ The founder is believed to be Watanabe Mokuemon, who must have established the school in the beginning of the Edo period.

Two of the school's manuscripts were illustrated scrolls of the Toda Ryū and three others, of which one is illustrated, were scrolls of the Kiraku Ryū (these are *Iai Torite Gokui no Koto*, *Heigu Risei no Maki*, and *Hyōhō Tora no Maki*). Study of these manuscripts revealed that some of the drawings in the *Kiraku Ryū Emokuroku*, which contains six sections (jōi dori, kogusoku, izume, koshi no mawari, jōi nukemi, and gokui mutō dori) resembled those found in Yamamoto Kansuke's (Kyō Ryū) *Gunpō Hyōhōki*.² On the basis of the other two Kiraku Ryū scrolls, some have argued for a connection with Takenouchi Ryū, as it is believed that certain Takenouchi Ryū techniques were incorporated into the curriculum of Kiraku Ryū. The use of certain weapons such as the kusarigama and the chigiriki suggests some connection with the Araki Ryū as well. Something that might explain certain similarities between Kiraku Ryū and Araki Ryū is that they were both well known in Jōshū's Isezaki Han.

Iizuka Garyūsai Okiyoshi

Around the end of the Edo period, Iizuka Garyūsai added Muteki Ryū to the curriculum and formed the basis of the current Kiraku Ryū. Born in 1780, Iizuka Garyūsai is said to have studied an impressive number of different styles, including Kiraku Ryū, Toda Ryū, Muteki Ryū, and Shinkage Ryū. He became the next sōke of the Kiraku Ryū. He is also said to have undertaken a musha shugyō and studied Shindō Munen Ryū, Kashin Ryū, Okuyama Nen Ryū, Asayama Ichiden Ryū, Kitō Ryū, Tenjin Shinyō Ryū, Yōshin Ryū, and possibly some other styles. He was forced to leave Edo after he killed an opponent from another school in a fight. From that time on he traveled the country, teaching Kiraku Ryū. He died in Tenpō 11 (1840), in the home of one of his students.

From that point the line split into the Isezaki, Fujioka, and Chichibu lines (see Figure 8-1),³ all three of which are named for the locations at which they were taught. Although they all stem from the same Kiraku Ryū main line, each has its own characteristics. From Iizuka Garyūsai there is only one scroll known to have survived intact. The 128 jūjutsu techniques detailed in this manuscript, which dates from 1810, are the foundation of the jūjutsu techniques in all three Kiraku Ryū lines. The curriculum of the Isezaki Kiraku Ryū, which still continues today, is believed to have remained closer than the other two lines to the original Kiraku Ryū.

Figure 8-1 Kiraku Ryū Lineage



Kanra Kiraku Ryū

In Meiji 30 (1897), Iizuka Isōji Yoshioki moved to Kanra, which marked the start of the Kanra line. This did not mean, however, the end of the Fujioka line, since this line continued to be maintained by some licensed students and is believed to have disappeared after the Second World War.

The Kanra line modified the curriculum of the Kiraku Ryū again, adopting contemporary self-defense techniques. It is even said that some of its techniques were influenced by Kōdōkan Jūdō. This does not mean that the “older” part of the curriculum was totally discarded. In fact the use of the nagamaki (pole arm with a long sword-like blade attached to a shaft) is still preserved and taught separately in the Kanra line, while these teachings are integrated with the bō-jutsu in the Isezaki line. The jūjutsu section is divided as follows: omote dori (forty-eight techniques), kirigami (eleven), and atemi den (five). From kirigami onward it is nage no kata (eighteen), omote (twenty-seven), and ura (twenty-seven). The okuden section also includes bō, nagamaki, naginata, iai, and kusarigama. In the medai level—the level before menkyo kaiden—students learn the old jūjutsu techniques.

Isezaki Kiraku Ryū

The Isezaki line of the Kiraku Ryū started with Kojima Zenbei (the twelfth sōke in the complete genealogy), who was a student of Iizuka Garyūsai. Another well-known figure in this line was Saitō Takehachirō (Ueno, 1794),⁴ the head of the school at about the end of the Edo and beginning of the Meiji periods. Takehachirō began his study of martial arts in childhood and before becoming a stu-

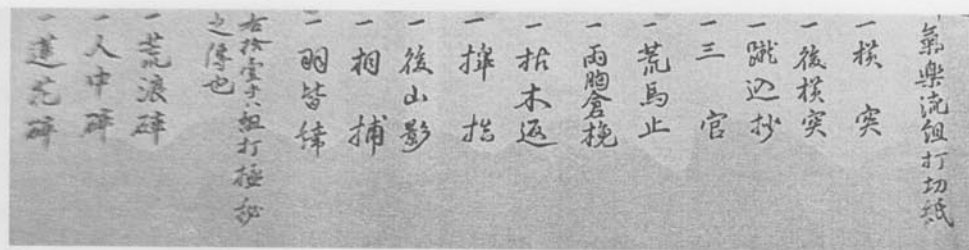
dent of Igarashi Kanaya (thirteenth sōke of the Kiraku Ryū) had already studied Jikishinkage Ryū. When he was in his forties he was hired by the lord of Isezaki, and many samurai of the domain studied under him. Takehachirō lived through the Meiji Reformation and died in Meiji 14 (1881) at the age of eighty-eight.

A number of scrolls belonging to Saitō Takehachirō as well as his personal weapons including his bō, chigiriki, and kusarigama, were preserved by the Saitō family, and at least until very recently were kept by the head of the family.⁵ The present headmaster of the martial tradition is Iijima Fumio, the nineteenth grandmaster. The Isezaki tradition of the Kiraku Ryū, as taught today, includes jūjutsu and buki hō (weapons techniques), and is believed to be the system closest to that taught by Iizuka Garyūsai.

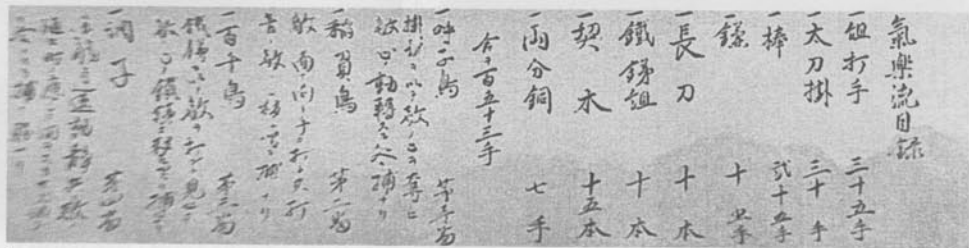
The curriculum's basic techniques are the 48 techniques of the omote tedorī and kirigami. In addition to 148 jūjutsu techniques ranging from shoden to chūden, exponents are also required to study buki hō. Bukihō includes weapons such as the bō, chigiriki, kusarigama, and jutte, and is taught to those exponents who are to receive medai. The different licenses awarded in Kiraku Ryū are kirigami, mokuroku, medai, and menkyo. Medai is the equivalent of shihandai. By the time exponents reach medai level, they will have received almost all of the school's techniques. Provided that they have also been instructed in the kudaki den, they are then allowed to teach. In the old days it was not until an exponent reached medai level that the really important features of previously studied techniques were revealed to him, and then only through oral teaching. This was done to prevent the techniques from being misappropriated. The highest license awarded in Kiraku Ryū is menkyo, and the scroll awarded as proof of this license is the menkan. It is also in some of the top level scrolls that direct reference is made to the three schools—Kiraku Ryū, Toda Ryū, and Muteki Ryū—that form the actual Kiraku Ryū. Figure 8-2 shows two Kiraku Ryū scrolls. The scroll in Figure 8-3 is a secret scroll referring to the Kiraku Ryū, Muteki Ryū, and Toda Ryū as the bases of the tradition.

The chigiriki

The chigiriki (契木), also called furibō (振棒), furijō (振杖), or kusaribō (鎖棒), was a composite weapon consisting of a hardwood staff with a weighted chain (kusarifundō) attached (Figure 8-4). The exact length of the stick could vary from four shaku (the size of a jō) to six shaku (the size of a bō). The length of the chain was between two and five shaku. The weapon was also used in the Araki Ryū, Shintō



a



b

Figure 8-2 Two Kiraku Ryū scrolls. Shown at the top is a section of a scroll titled *Kiraku Ryū Kumiuchi Kirigami*. (Photograph courtesy Iwai Tsukuo)

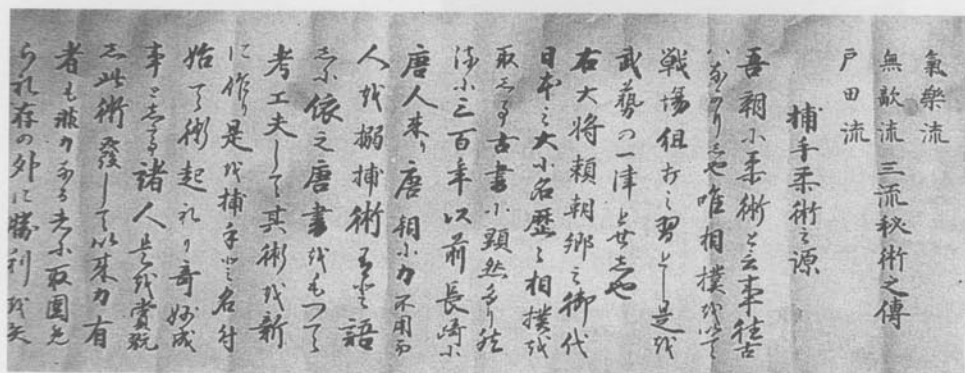


Figure 8-3 Section of a *hidensho* (secret manuscript) of the Kiraku Ryū, designating Kiraku Ryū, Muteki Ryū, and Toda Ryū as the bases of the tradition. (Photograph courtesy Iwai Tsukuo)

Ryū, and Tsutsumi Hōzan Ryū, but its origin is believed to be the Toda Ryū. In the case of the Kiraku Ryū the length of the staff is between four and five shaku, while the kusarifundō is about two shaku long. Another character combination sometimes used for certain types of chigiriki reads chichigiriki (or chigiriki; 乳切木) or "chest cut wood," a term referring to the length of the staff that is used. Measured from the floor a staff was cut to about chest height, approximately the same length as that of the jō. The chigiriki was swung at an enemy, and the weighted chain could be used to ensnare his arm, leg, or neck. If he was armed it could be used to entangle his weapon, after which he could be brought under control. A special type of chigiriki, used in the Kiraku Ryū, is the *karakuri kusarifuribō* (機巧鎖振棒) sometimes also called *shikomi furibō* (仕込振棒). This type of chigiriki consisted of a staff with a metal pipe fitted to one end, to make it look like a reinforced staff.



Figure 8-4 Iwai Tsukuo, Kiraku Ryū menkyo kaiden, uses the chigiriki to ensnare the sword of an opponent.



Figure 8-5 Iwai Tsukuo of the Kiraku Ryū using the kusarigama. (Photograph courtesy Iwai Tsukuo)

The chain would be hidden inside the metal pipe, ready to be flung at an unsuspecting enemy. Part of the weight attached to the chain was usually set inside the top of the staff. The use of this weapon is a distinctive feature of this school.

Other chain weapons that were used in the Kiraku Ryū are the kusarigama (鎖鎌), which is also a composite weapon consisting of a special type of kama (sickle) and a weighted chain, and the tegusari (手鎖), which in other schools is also called a manrikigusari (万力鎖) or fundōkusari (分銅鎖). The kusarigama used in both the Araki Ryū and Kiraku Ryū are very similar in appearance. Unlike the kama used in the Ryūkyū martial arts, the kama used in the construction of the Kiraku Ryū kusarigama was not a farming implement. It was in every respect designed as a weapon. The handle was enforced with metal rings, and extra protection for the hand at the lower end was provided by a metal guard. The chain was attached near the blade, rather than near the end of the handle (Figure 8-5).

SHINTŌ YŌSHIN RYŪ 神道楊心流

The Shintō Yōshin Ryū was created in the first year of Genji (1864) by Matsuoka Katsunosuke Naokane (or Hisachika), a retainer of the Kuroda Han. This

school was founded just four years before the start of the Meiji period, making it one of the last jūjutsu schools of the Edo period. In its curriculum Matsuoka Katsunosuke included much of what he had previously studied from Yōshin Ryū (Yōshin Koryū) and Tenjin Shinyō Ryū, and he was also influenced by his study of a number of weapon schools, including Hōzōin Ryū Sōjutsu, Hokushin Ittō Ryū, and Jikishinkage Ryū Kenjutsu.

Matsuoka studied jūjutsu under Iso Mataemon Masatomo, the third head of the Tenjin Shinyō Ryū (which belonged to Akiyama's line), and from Totsuka Hidetoshi, who taught him Yōshin Koryū. The Shintō Yōshin Ryū is thus the product of the combination of the two Yōshin Ryū lineages discussed in Chapter 6. Since there are no longer no exponents of Miura's Yōshin Ryū left, the Yōshin Shintō Ryū is possibly the only school in which part of Miura Yōshin's school has been preserved.

The Shintō Yōshin Ryū had a relatively short life. It was created in 1864, and the third and last head of the school died in the first year of Heisei (1989).⁶ Although there are still exponents of this style left, the tradition will inevitably disappear with them, since no successor seems to have been formally appointed. One interesting point is that the founder of Wadō Ryū Karate, sometimes also referred to as Wadō Ryū Jūjutsu Kenpō, studied Shintō Yōshin Ryū.

IGA RYŪHA KATSUSHIN RYŪ 為我流派勝新流

The origin of this ryūha can be traced to Iga Ryū Jūjutsu (not to be confused with Iga Ryū Ninjutsu), which itself was the product of a combination of lineages. The Iga Ryū was founded by Ebata Mokuemon Michizane, a retainer of the Mito Han. He had started his martial arts training as a child, and studied schools such as Fujiyama Ryū (jūjutsu, iai, kogusoku), Yoshioka Ryū (jūjutsu), and Buggyō Ryū (iai).

The eighth sōke of the Iga Ryū, Fujisaki Tominojō Yoshimichi, studied a number of other schools, including Mizuno Ryū and Buggyō Ryū, before he adapted the Iga Ryū. He was possibly most influenced by the Tenjin Shinyō Ryū, which he must have studied during the Tenpō years (1830–1844). The kuden of the Tenjin Shinyō Ryū that he received included sakkapō. Fujisaki Tominojō developed a number of techniques himself, and gave his system the name Iga Ryūha Katsushin Ryū, which is sometimes abbreviated to Katsushin Ryū. The school was later passed on to Ōuchi Fujijirō Tadanobu. The thirteenth (counting from the Iga Ryū founder) and present sōke is Nemoto Kenichi.



a



b



c



d

Figure 8-6 Iga Ryūha Katsushin Ryū Exponents of the Iga Ryūha Katsushin Ryū during a demonstration at Shimogamo Shrine in Kyoto.

In terms of technique the system, which includes *atemiwaza*, *keri*, and *gyakuwaza*, is strongly influenced by *Tenjin Shinyō Ryū*. Another interesting feature, however, is that the school is also connected with *Muhi Muteki Ryū Jōjutsu* (the *bō*, or *jō*, used in this school is five *shaku*, five sun in length). *Ōuchi Fujijirō Tadanobu*, the ninth head, was also the successor of *Muhi Muteki Ryū*, and the generations of grandmasters of the *Iga Ryūha Katsushin Ryū* who followed have thus also studied *Muhi Muteki Ryū*. The present (fourteenth) head of the *Muhi Muteki* school of *jōjutsu* is *Nemoto Heizaburō Tadahiza*, the twelfth and previous head of the *Iga Ryūha Katsushin Ryū*. Figure 8-6 shows present-day exponents of the *Iga Ryūha Katsushin Ryū*.

ISE JITOKU TENSHIN RYŪ 伊勢自得天真流

This school is one of the twenty jūjutsu schools that were listed in the *Shinsen Bujutsu Ryūsoroku*. The original founder of this tradition, Fujita Chōsuke Fumoto Norisada, is said to have received menkyo kaiden in the Kasahara line of the Ryōi Shintō Ryū (sometimes also called Kasahara Ryū) from Kubo Sadaharu, and later also in Yōshin Ryū (Akiyama), which he appears to have studied from two teachers. Fujita Norisada created his own style, which he called Ise Jitoku Tenshin Ryū. Some sources say that he first called his style Fumoto Tenshin Ryū, and that he changed it later. Norisada died in the tenth year of Tenpō (1839).

Under the school's ninth grandmaster, Shōrin Fujiwara Michikazu, the name was changed again, this time to Jigō Tenshin Ryū. The school has continued under this name until the present. Its sixteenth and current grandmaster is Mifune Tōichirō. Originally the school is said to have been composite, taught exclusively to the retainers of the Kuroda Han in Fukuoka, which is why it remained relatively unknown for some time. At present, only the school's jūjutsu has been retained.

CONCLUSION

Jūjutsu through the end of the feudal era

From the information presented in the previous chapters it will have become clear that what is known today as jūjutsu was developed over a considerable period of time. Various popular stories often found in Western books on jūjutsu have been shown to be incorrect or at least greatly exaggerated. These include the story of Chin Genpin having brought jūjutsu to Japan from China, and that of jūjutsu having been invented by a doctor from Nagasaki called Akiyama Shirobei Yoshitoki upon his return from a trip to China. These men did exist, but their role in the overall development of jūjutsu was rather limited, and various jūjutsu-like systems existed in Japan before either of them was born.

It has been established that jūjutsu was developed along several lines, with different societal needs in each historical period determining the conditions under which fights took place, and with founders having different philosophies as to how to overcome opponents. The two main lines that can be distinguished are systems that were developed for actual use on the classical battlefield, and those developed for use in times of peace; the battlefield grappling systems are older, and formed the basis for what later became jūjutsu. Most of the systems belonging to the second group (peacetime jūjutsu) were products of the Edo period. Another distinction that can be made is that between systems developed by members of the warrior class for warriors (*buke yawara* or *bushi yawara*) and systems developed by or for commoners (*shomin yawara* or *ippan yawara*).

The total number of jūjutsu schools, or styles, that existed is difficult, if not impossible, to determine. Not surprisingly, estimates vary significantly depending on the criteria used. The number of jūjutsu schools that existed during the Edo period, as suggested in the Nippon Kobudō Kyōkai's *Nippon Kobudō Sōran*, is about 179. The same source mentions 718 schools for swordsmanship, 148 for spear techniques, and 52 for archery. These numbers are actually conservative. The number of jūjutsu schools that existed during the Edo period, when jūjutsu schools

flourished as never before, may actually have been far higher than 179. During this period, some three hundred han, or feudal domains, existed. Each domain employed a number of martial arts instructors and, in most cases, more than one teacher was hired for a certain specialty (such as kenjutsu, sōjutsu, or jūjutsu). In light of this, it is not unreasonable to believe that some three hundred jūjutsu ryūha could have existed, even taking into consideration that a certain school (or an independent branch of a certain mother school) could be active in more than one domain. It is also not surprising that the end of the feudal period in 1868 also marked the beginning of the end for many martial arts ryūha, including the jūjutsu ryūha.

Jūjutsu in the Meiji period

The abolition of the shogunal system and the restoration of power to the emperor also brought an end to the system of feudal domains, daimyō, and the samurai class as a whole. Some daimyō were fortunate enough to become “governors” of the newly created prefectures and a number of former samurai joined the new conscript army, but many others simply had to find new ways to make ends meet. Teaching martial arts to anyone who was willing to pay was one way.

The heads of ryūha that were previously supported by the feudal domains, and which previously taught exclusively to retainers of these domains, were also forced to look for other ways to support themselves. Some jūjutsu teachers—because they had a good practical knowledge of the human anatomy—opened clinics for bone setting. Even today, Sekiguchi Yoshio, the current sōke of the Sekiguchi Shinshin Ryū, runs a clinic for bone setting as well as a jūjutsu dōjō. His ancestors were samurai in the service of the Wakayama domain, loyal retainers of the Tokugawa shoguns. Although in some of the other former feudal domains, samurai were able to enter public service, this proved to be difficult for samurai of the Wakayama Han. So after the reforms of the Meiji period, the Sekiguchi family started selling medicine and also opened a bone-setting clinic. In this way they have been able not only to support the family for generations, but also to keep their family tradition, the Sekiguchi Shinshin Ryū, alive.

However, the early years of the Meiji period were very dark years for the bujutsu ryūha, and some teachers were driven to desperate acts. In Meiji 5 (1872) Tsuda Ichizaemon Masayuki, sōke of the Tsuda Ichiden Ryū school of kenjutsu and formerly an important teacher in the Kurume domain, burnt all the densho of his school and then committed suicide. Japan was increasingly falling under

the influence of the West, and this was especially true in Tokyo, where bujutsu exponents were viewed as anachronistic and out of step with the times. Various martial traditions disappeared altogether, while others continued quietly without drawing attention to themselves, gaining prominence again decades later.

A revival of interest in bujutsu started at about the time of the Satsuma Rebellion in Meiji 10 (1877), when the government hired a number of martial artists to help control the rebels. Gradually interest in some of the old martial art traditions increased, with a first peak seen around Meiji 15 (1882). Just the year before, the government agency in charge of the police force had acknowledged the importance of the role that bujutsu teachers could play in officer training, and many martial art teachers were being hired. Reshaping jūjutsu into a tool for the police was an acceptable alternative for a number of jūjutsu teachers. In Meiji 18 (1885) a number of techniques of traditional martial arts schools were selected and incorporated into what was referred to as Keishichō Budō, or Keishi Ryū (literally "police style"). Its jūjutsu section was called Keishi Kenpō ("policeman's kenpō") and consisted of a set of sixteen tachiai techniques chosen from schools such as Tenjin Shinyō Ryū, Shibukawa Ryū, Tatsumi Ryū, Toda Ryū, Araki Shin Ryū, Kitō Ryū, Sekiguchi Ryū, Musō Ryū, Shimizu Ryū, Shinmei Sakkatsu Ryū, Ryōi Shintō Ryū, Yōshin Ryū, and Kyūshin Ryū. In addition the system included hojōjutsu and kappō.

After Meiji 15 (1882), however, interest in martial arts began gradually to fade. An important turning point was Meiji 28 (1895), when the prefectural government of Kyoto invited martial arts exponents from all over Japan to participate in a large demonstration as part of the eleven hundredth anniversary of the city's founding. In order to commemorate Emperor Kanmu, decisions were made to establish the prestigious Dai Nippon Butokukai under the protection of H. I. H. Prince Komatsu no Miya Akihito and to rebuild the Butokuden. The initiative was very successful and branches were soon established in other prefectures as well. Some of the larger contemporary schools joined the Dai Nippon Butokukai.

By about Meiji 30 (1897), Kōdōkan Jūdō (located mainly in eastern Japan) had become well known and a major rival of the traditional jūjutsu schools that were part of the Butokukai (located mainly in western Japan).

In April of Meiji 35 (1902), martial arts exponents of Higo Kumamoto, representing seven jūjutsu ryūha (Yōshin Ryū, Takenouchi Santō Ryū, Kyūshin Ryū Eguchi Ha, Tenka Muteki Ryū Torite, Shiten Ryū Kumiuchi, Shiten Ryū Kogusoku, and Shiota Ryū Kogusoku) joined forces and created Higo Ryū Taijutsu. It is not clear how long this initiative survived.

In Meiji 39 (1906), however, under the umbrella of the Dai Nippon Butokukai in Kyoto, fourteen contemporary exponents representing some ten different koryū (Yōshin Ryū, Takenouchi Santō Ryū, Sekiguchi Ryū, Yōshin Koryū, Shiten Ryū, Kyūshin Ryū, Miura Ryū, Fusen Ryū, Takenouchi Ryū, and Sōsuishitsu Ryū) and six members of the Kōdōkan, including Kanō Jigorō himself, developed the Butokukai's standardized set of jūjutsukata. The initiative does not seem to have been very successful, as it did not stand the test of time. However, this is perhaps a blessing in disguise, given the changes that kenjutsu, iaijutsu, kyūjutsu, and even Kanō's jūdō went through when they were standardized. Lack of standardization has meant that jūjutsu has not been changed into something it was never meant to be, except in the case of Kanō Jigorō's jūjutsu, which gradually became a competitive sport.

During the Meiji period, the focus of jūjutsu shifted increasingly toward self-defense situations, a trend which had already started in the late Edo period when more and more commoners were able to study the discipline. A development that occurred mainly in the Meiji period was that more women began to practice jūjutsu or goshinjutsu (self-defense). In the Edo period, bujutsu training was generally a male sphere. Of course, wives and daughters of samurai, as well as the family members of many bujutsu shihan, also studied martial arts (especially naginata, kodachi, and kusarigama). Some even attained high levels of proficiency in arts such as kenjutsu and jūjutsu, where they were the match of any man. However, these examples were more the exception than the rule. Bujutsu chronicles refer to the jūjutsu practiced by women in the Edo period as onna yawara ("women's jūjutsu"). Originally, when women practiced martial arts, they would wear not the hakama but kimono or furisode (a long-sleeved kimono for unmarried women), tying up the sleeves with a tasuki cord. Gradually it became more socially acceptable for women to practice the martial arts, and women started to wear men's hakama for training. In the Meiji period, more and more wives and daughters of bujutsu shihan openly practiced martial arts, in many cases even opening their own dōjō. Jūjutsu training was adapted and "packaged" by these female masters in such a way that it attracted a lot of young women. Several women's universities (such as Sendai and Tokyo Women's University) incorporated joshi budō (women's budō), joshi jūjutsu (women's jūjutsu) or joshi goshinjutsu (women's self-defense) into their courses.

All these aspects of jūjutsu—as a gentle art, a system of self-defense, and a system of physical education—were emphasized when jūjutsu was first introduced in the West.



Figure C-1 A selection of Meiji-period books on jūjutsu. (Collection of the author)

Another change seen in the Meiji period was the increasing number of books published on jūjutsu (Figure C-1). Many were reprinted so often that they must have been quite popular; this situation would have been almost unthinkable in the Edo period, when most jūjutsu ryūha kept their techniques secret. The techniques of one school in particular, the Tenjin Shinyō Ryū, were described in several different books.

Clearly, making the techniques available to a larger public was a way of attracting new students to jūjutsu. In this same period, for the first time it was possible to see demonstrations of jūjutsu at public forums. For some jūjutsu teachers these were difficult days, and maintaining a dōjō, particularly in Tokyo, was a costly affair.

The Noguchi brothers came up with a way of reaching students that was revolutionary in terms of both materials and methods. They decided to apply the concept of learning by correspondence, which was still relatively new then, to jūjutsu! They produced manuals illustrated with photographs (rather than sketches), carefully explaining the different phases of each technique. They spent almost their entire fortune building up and promoting the system, and arranging for publicity in various newspapers. Their idea was to bring jūjutsu within reach of everyone, even people in the most remote villages where there were no dōjō (Figure C-2). Critics—who were usually exponents of the older jūjutsu systems—were quick to point out that it was impossible to study jūjutsu from books, and dismissed the very idea of a correspondence course as ridiculous. On the other hand, they also complained to Noguchi that he had explained far too many of their okugi (secrets) in his books!



Figure C-2 Jūjutsu education for children. A photograph from the *Seitei Kihon Shokai*, of children performing a jūjutsu technique.

The Noguchi brothers, who had studied quite a number of jūjutsu ryuha, replied that the older systems often complicated things by keeping certain points secret, or by not clearly explaining techniques in a structured way. Noguchi himself combined the principles of various older jūjutsu systems, including Shin no Shindō Ryū, Musō Ryū, Munen Ryū, Kitō Ryū, Yōshin Ryū, Shinkage Ryū, and Kiraku Ryū in his Shindō Rokugō Ryū (Figure C-3). Unfortunately this system has most likely been lost. A great rival in these days was Kōdōkan Jūdō, which ironically enough might have benefitted from Noguchi's efforts. In a way, the books Noguchi wrote are very interesting, in the sense that they are perhaps the first books about jūjutsu in Japan, which use photographs rather than sketches. Another interesting point is that some of the books contain techniques believed to have come from Yōshin Koryū (or Tōtsukaha Yōshin Ryū), a school which has probably also been lost. Unfortunately, many of the older jūjutsu ryūha are lost to us now.

Jūjutsu today

Although they represent only a fraction of the total number of jūjutsu ryūha that once existed, we are fortunate that a number of traditional jūjutsu systems have survived to the present day. An estimated thirty-five to forty-five jūjutsu ryūha



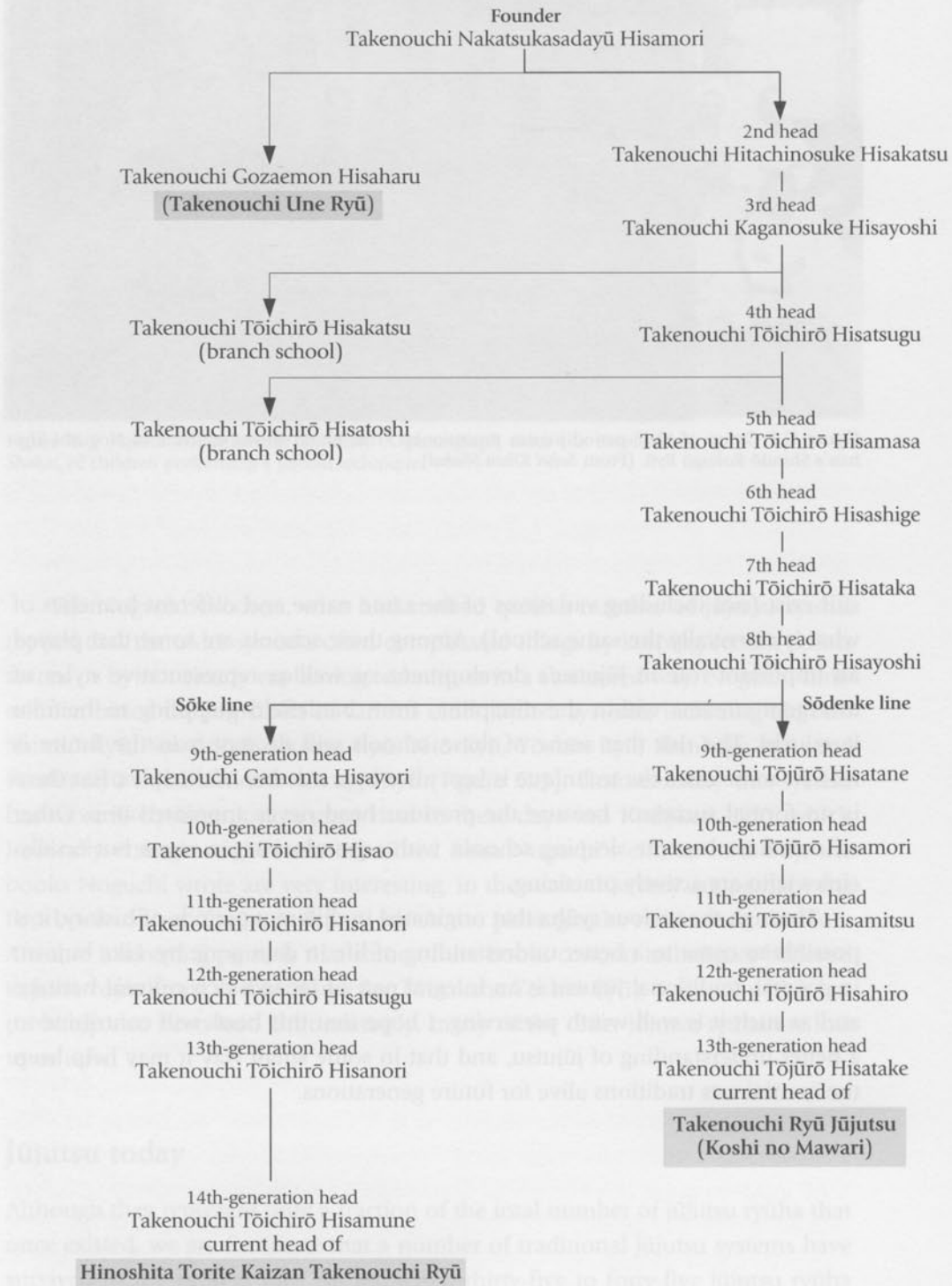
Figure C-3 Group of Meiji-period jūjutsu practitioners. This photo shows students of Noguchi Shihan's Shindō Rokugō Ryū. (From *Seitei Kihon Shokai*)

still exist (not including variations of the same name and different branches of what is essentially the same school). Among these schools are some that played an important role in jūjutsu's development, as well as representative styles of divergent streams within the discipline, from battlefield grappling to heifuku kumiuchi. The risk that some of these schools will disappear in the future is real. In some cases the technique is kept alive by a number of disciples, but there is no formal successor because the previous head never appointed one. Other schools have become sleeping schools, with a grandmaster in name but no disciples who are actively practicing.

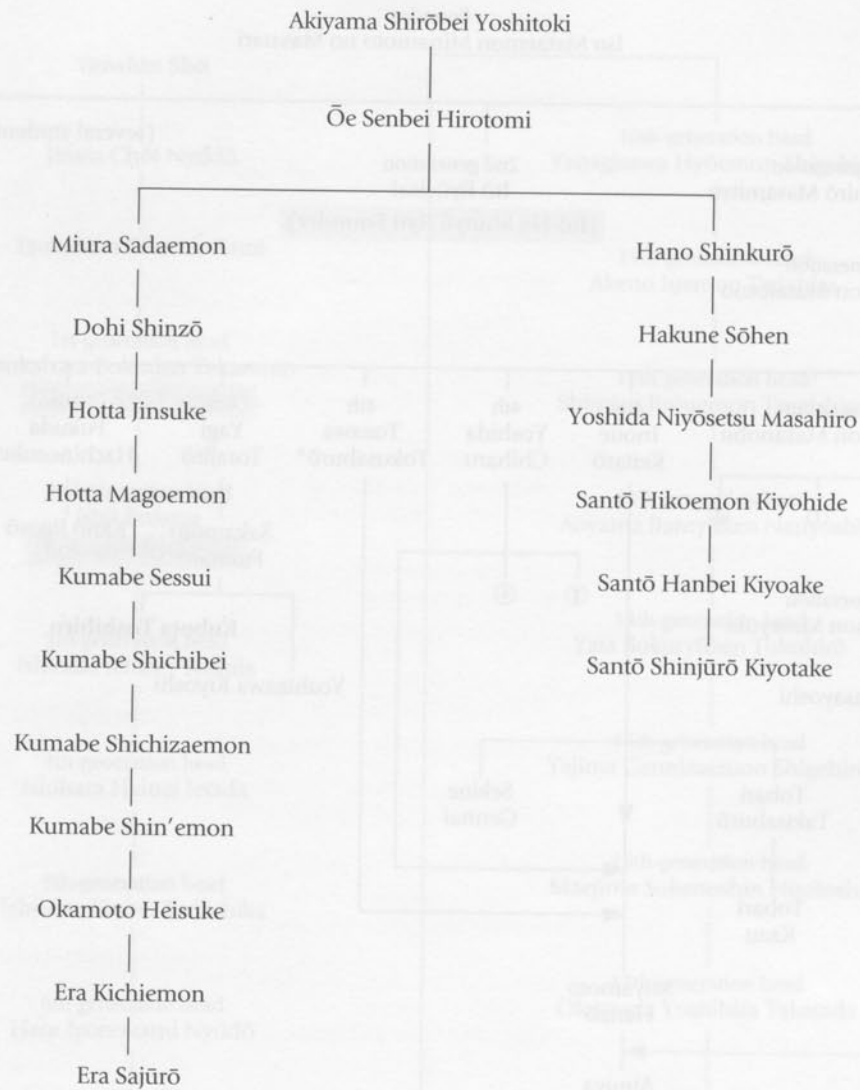
Through the various ryūha that originated in different periods of history, it is possible to come to a better understanding of life in days gone by. Like bujutsu in general, traditional jūjutsu is an integral part of Japan's rich cultural heritage and as such it is well worth preserving. I hope that this book will contribute to a better understanding of jūjutsu, and that in some small way it may help keep the martial arts traditions alive for future generations.

APPENDIX: Selected Genealogies

Takenouchi Ryū Genealogy

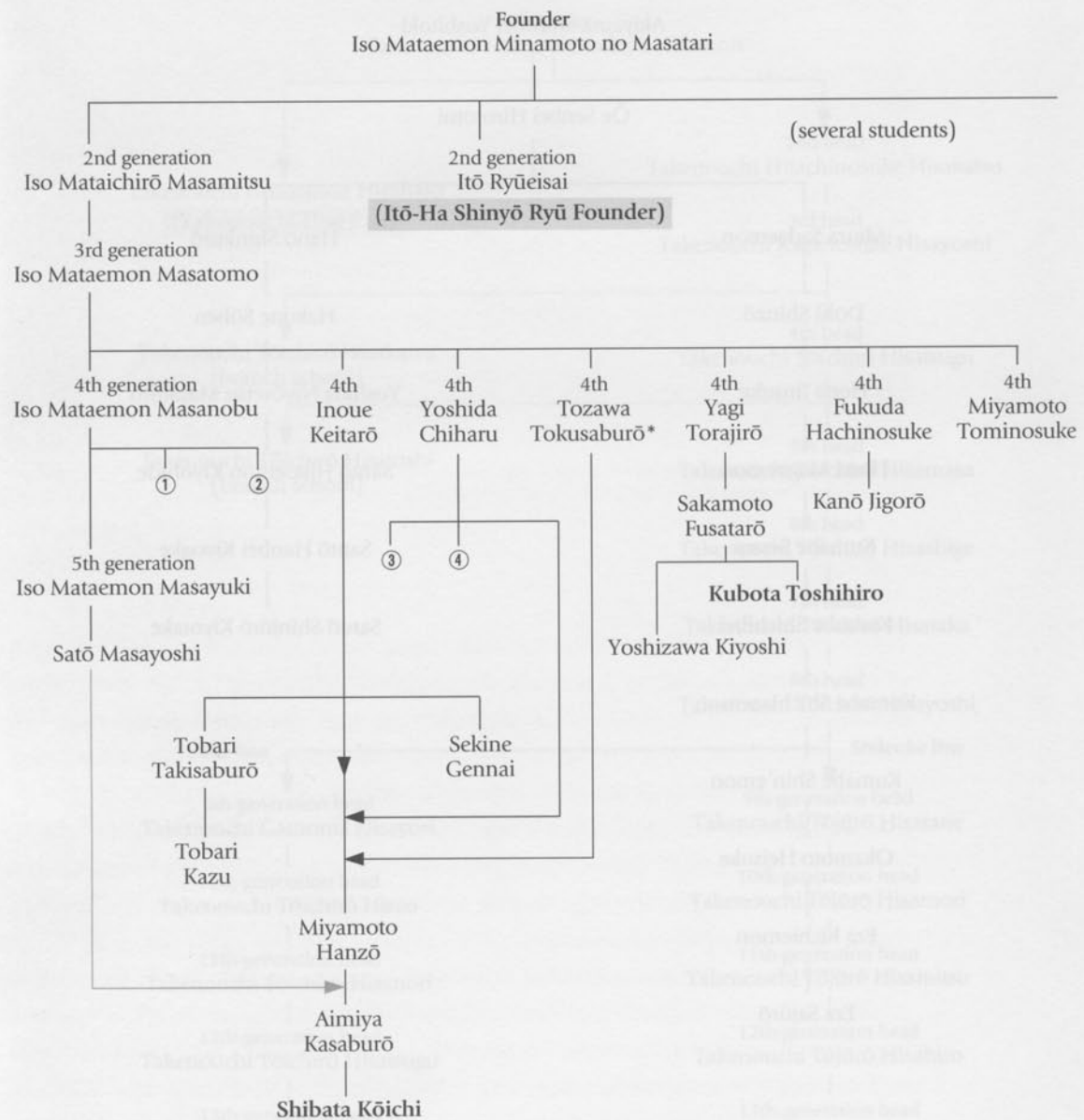


Main Yōshin Ryū Lineages



The author has two late Edo-period makimono of the Yōshin Ryū in his private collection. One is the *Yōshin Ryū Jūjutsu Hyōri Tekazu Mokuroku*. The other is titled *Yōshin Ryū Jūjutsu Mokuroku*. Both makimono were written by Santō Shinjūrō Kiyotake, eighth-generation head of Yōshin Ryū, and also founder of Santō Ryū Taijutsu. Santō Shinjūrō Kiyotake was also seventh-generation head of Niten Ichi Ryū Kenjutsu and thirteenth-generation head of Sekiguchi Ryū Iaijutsu. The last section of Santō Shinjūrō Kiyotake's *Yōshin Ryū Jūjutsu Mokuroku* contains this Yōshin Ryū line's genealogy of transmission.

Genealogy of the Main Tenjin Shinyō Ryū Lines



① Iso Matachirō, second son of Masanobu

② Iso Saburō, third son of Masanobu

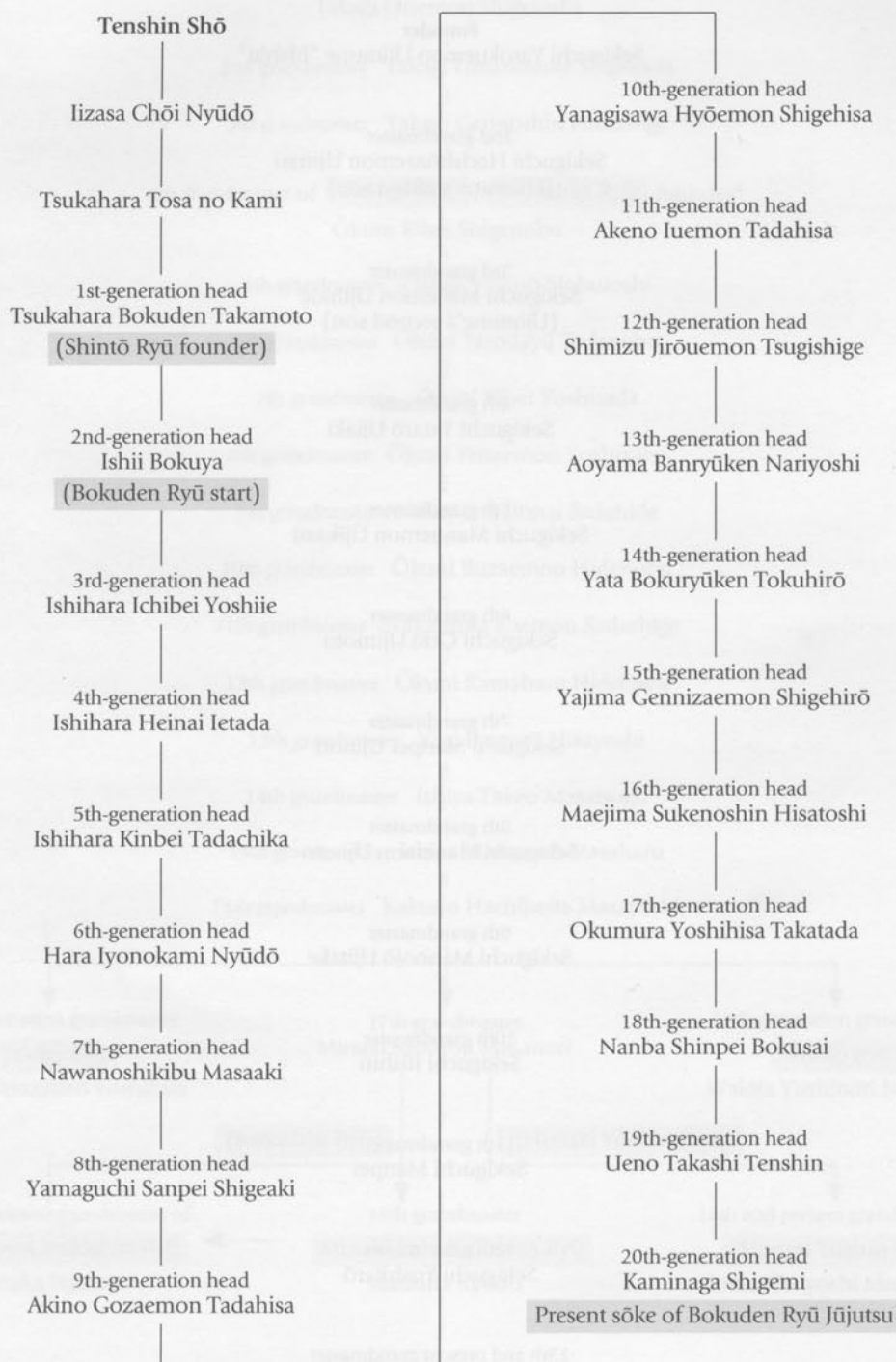
③ Yokota Yoshimatsu Takehiro

④ Tsuda Shigesaburō

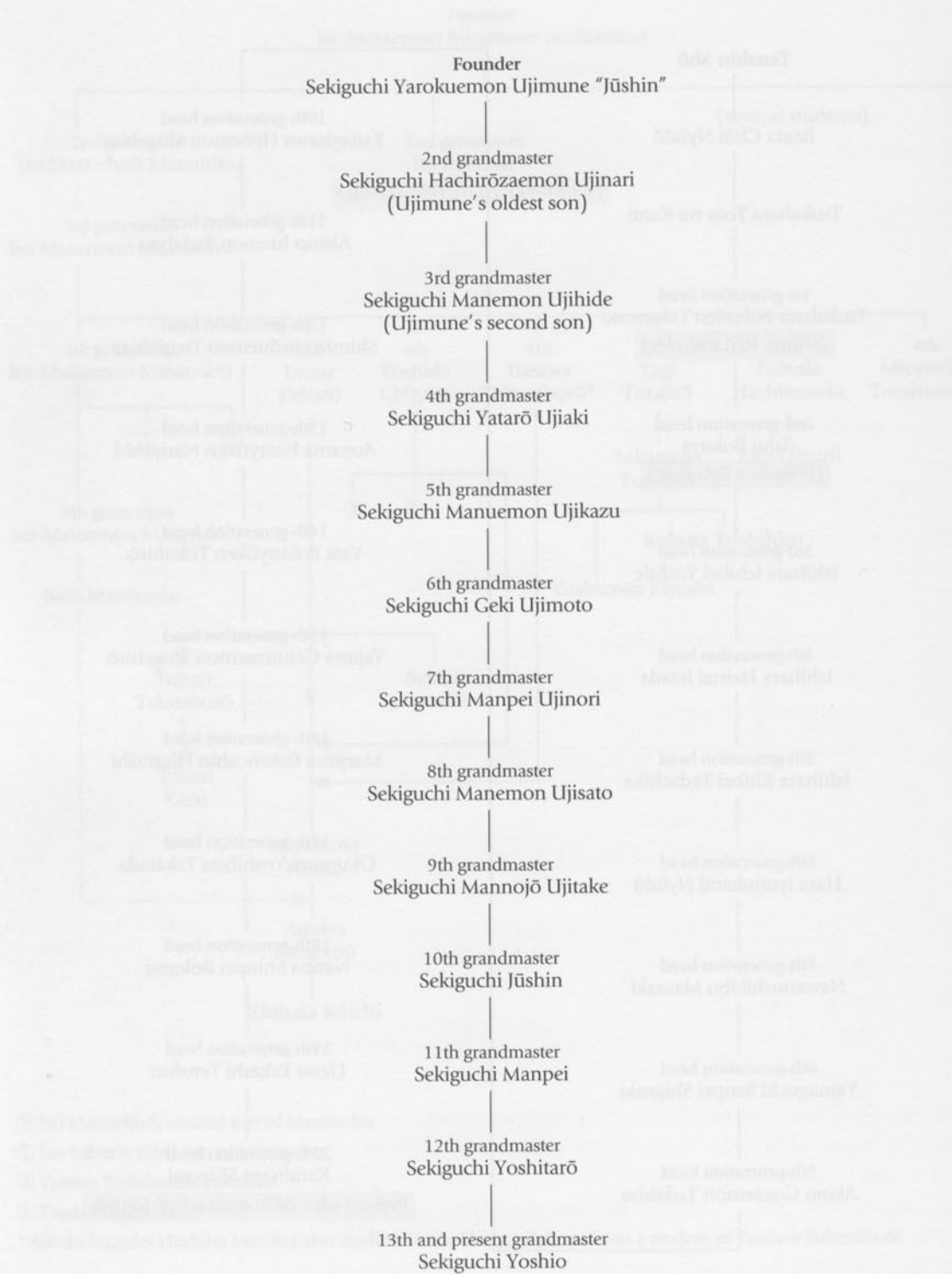
*Aikido founder Ueshiba Morihei also studied Tenjin Shinyō Ryū, and was a student of Tozawa Tokusaburō

Genealogy of Bokuden Ryū Jūjutsu

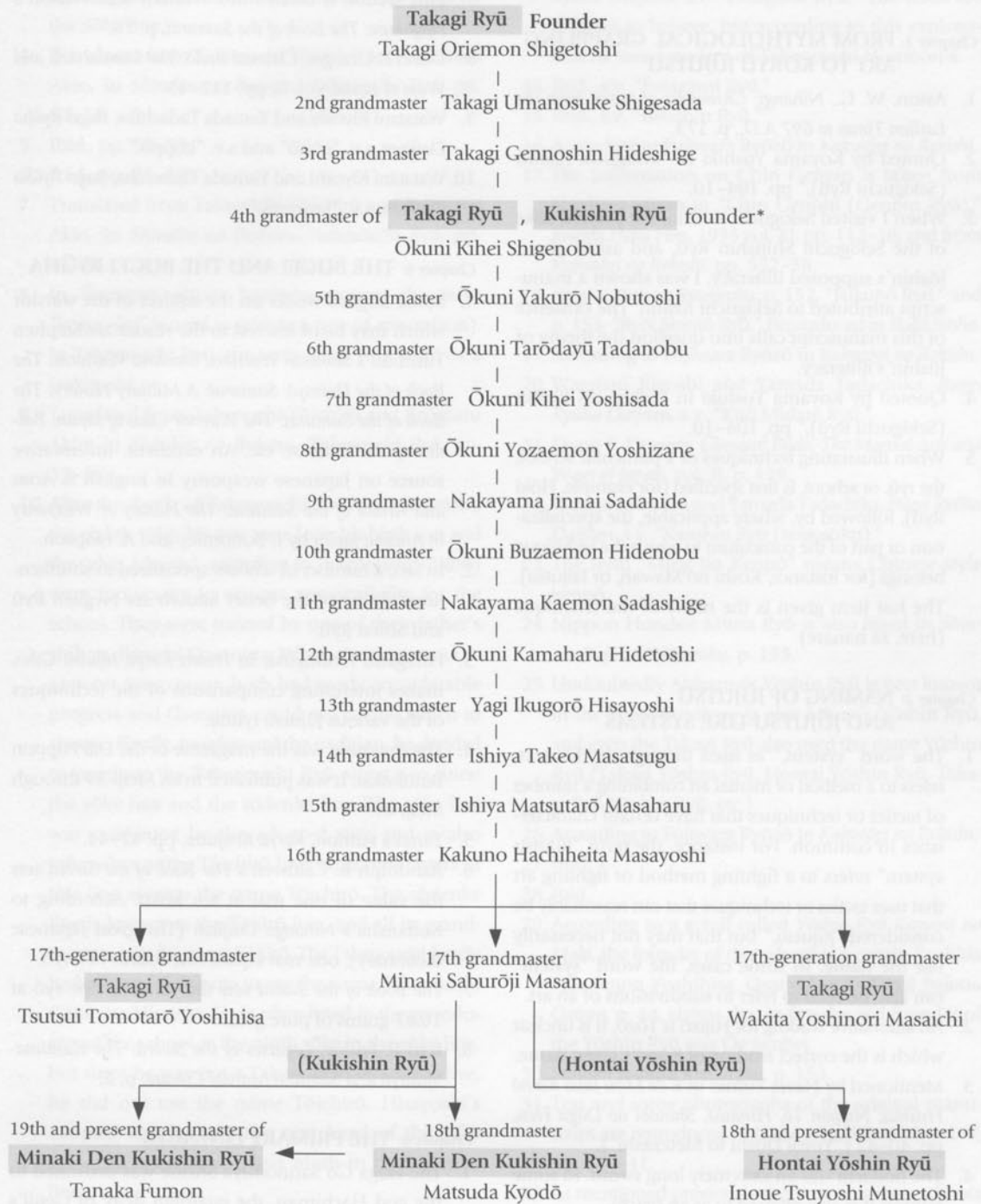
The genealogy of transmission according to Kaminaga Shigemi, present sōke of Bokuden Ryū Jūjutsu, is as follows.



Genealogy of the Main Sekiguchi Shinshin Ryū Line



Lineage Chart of Takagi Ryū and Kukishin Ryū (Kakuno Line)



*From this point, Takagi Ryū and Kukishin Ryū were passed on together in the main line for several generations.

NOTES

Chapter 1: FROM MYTHOLOGICAL GRAPPLING ART TO KORYŪ JŪJUTSU

1. Aston, W. G., *Nihongi: Chronicles of Japan from the Earliest Times to 697 A.D.*, p. 173.
2. Quoted by Koyama Yoshiki in "Sekiguchi Jūshin (Sekiguchi Ryū)," pp. 104–10.
3. When I visited Sekiguchi Yoshio, the present sōke of the Sekiguchi Shinshin Ryū, and asked about Jōshin's supposed illiteracy, I was shown a manuscript attributed to Sekiguchi Jūshin. The existence of this manuscript calls into question the theory of Jūshin's illiteracy.
4. Quoted by Koyama Yoshiki in "Sekiguchi Jūshin (Sekiguchi Ryū)," pp. 104–10.
5. When illustrating techniques of a particular school, the ryū, or school, is first specified (for example, Hōki Ryū), followed by, where applicable, the specialization or part of the curriculum to which the technique belongs (for instance, Koshi no Mawari, or Iaijutsu). The last item given is the name of the technique (here, za hanare)

Chapter 2: NAMING OF JŪJUTSU AND JŪJUTSU-LIKE SYSTEMS

1. The word "system," as used throughout this text, refers to a method or martial art combining a number of tactics or techniques that have certain characteristics in common. For instance, the term "jūjutsu system" refers to a fighting method or fighting art that uses tactics or techniques that can reasonably be considered "jūjutsu," but that may not necessarily use the name. In some cases, the word "system" can also be used to refer to subdivisions of an art.
2. An alternative reading for Fujizō is Tōzō. It is unclear which is the correct reading of Kōno's given name.
3. Mentioned by Nawa Yumio in *E de Miru Jidai Kōshō Hyakka, Nippon Tō, Hinawa, Shinobi no Dōgu Hen*, pp. 40–42 ("Yoroi Dōshi to Metezashi").
4. The nodachi was an extremely long sword. In some schools it is also referred to as an ōtachi.
5. Quoted in Watatani Kiyoshi and Yamada Tadachika, *Bugei Ryūha Daijiten*, p. 853.
6. One koku equals about 180 liters. It is said that one

koku of rice was enough to feed one man for one year. Throughout the Edo period, the koku was used to express the wealth of a samurai.

7. Yamamoto Tsunetomo was the author of *Hagakure*. This section is taken from William Scot Wilson's *Hagakure: The Book of the Samurai*, p. 76.
8. Donn F. Draeger, *Classical Budō, The Martial Arts and Ways of Japan*, vol. II, pp. 112–13.
9. Watatani Kiyoshi and Yamada Tadachika, *Bugei Ryūha Daijiten*, s.v. "gōhō" and s.v. "koppō."
10. Watatani Kiyoshi and Yamada Tadachika, *Bugei Ryūha Daijiten*, s.v. "kowami."

Chapter 4: THE BUGEI AND THE BUGEI RYŪHA

1. Some English works on the subject of the warrior which may be of interest to the reader are Stephen Turnbull's *Samurai Warriors, Samurai Warlords: The Book of the Daimyō; Samurai: A Military History; The Book of the Samurai: The Warrior Class of Japan; Battles of the Samurai*, etc. An excellent, informative source on Japanese weaponry in English is *Arms and Armor of the Samurai: The History of Weaponry in Ancient Japan* by I. Bottomley and A. Hopson.
2. In fact, a number of schools specialized in shuriken-jutsu. Some of the better known are Negishi Ryū and Shirai Ryū.
3. Hiragami Nobuyuki, in *Hidden Koryū Jūjutsu Giho*, makes interesting comparisons of the techniques of the various jūjutsu ryūha.
4. The *Butokushi* was the magazine of the Dai Nippon Butokukai. It was published from Meiji 39 through Meiji 45.
5. Tanaka Fumon, *Koryū Kenjutsu*, pp. 42–44.
6. Randolph B. Caldwell's *The Book of the Sword* sets the value of one mai at ten koku. According to Kodansha's *Nihongo Daijiten* (The great Japanese dictionary), one mai equals one-fourth of a ryō.
7. *The Book of the Sword* sets the value of one ryō at 16.87 grams of pure gold.
8. Karl F. Friday, *Legacies of the Sword: The Kashima-Shinryū and Samurai Martial Culture*, p. 2.

Chapter 6: THE PRIMARY LINEAGES

1. The Haga Gō Sannomiya Shrine was dedicated to the god Hachiman, the guardian deity of Genji's family, the Minamoto clan. Hisamori belonged to the Minamoto clan.
2. The length of a blade is measured from the tip to

- where the habaki (the collar inserted just below the seppa [washer, spacer] and the tsuba [sword guard]) locks the blade.
3. The name Hitachinokami, which is an alternative reading for Hitachinosuke, is sometimes used by the Sōke line.
 4. Translated from Takeouchi Tōichirō and Jirōmaru Akio, in *Shinden no Bujutsu, Takenouchi Ryū*, pp. 57–58.
 5. Ibid., pp. 58–59.
 6. Ibid., pp. 61–62.
 7. Translated from Takeouchi Tōichirō and Jirōmaru Akio, in *Shinden no Bujutsu, Takenouchi Ryū*, pp. 64–66.
 8. In literature about Japanese armor, the term “kogusoku” is used to refer to a type of armor (suit). In Takenouchi Ryū, the term refers to a tantō or a wakizashi.
 9. Translated from Takeouchi Tōichirō and Jirōmaru Akio, in *Shinden no Bujutsu, Takenouchi Ryū*, pp. 35–36.
 10. After the death of Takenouchi Tōichirō Hisayoshi, the eighth sōke, his two sons (one his birth son and the other adopted, according to Takenouchi Tōjūrō) were too young to assume responsibility for the school. They were trained by one of their father’s shihan, Ikeuchi Gamonta. When the time came to appoint a successor, both had made considerable progress and Gamonta could not decide which to choose. Finally, to safeguard the tradition, he decided to continue the Takenouchi Ryū along two lines: the sōke line and the sōdenke line. The sōke line was continued by the adopted son, and is also referred to as the Tōichirō line; all grandmasters of this line assume the name Tōichirō. The sōdenke line is known as the Tōjūrō line, and all its grandmasters take the name Tōjūrō. The Takenouchi family had allowed Gamonta to use the name Takenouchi Gamonta Hisayori. He is often listed in the genealogies of the school as the ninth sōke in the sōke line, but since he was not a Takenouchi blood relative, he did not use the name Tōichirō. Hisayoshi’s adopted son became the next head of the sōke line, and his own son was ninth in the sōdenke line.
 11. This genealogy is taken from Takeuchi Tōjūrō, *Kobudō, Takenouchi Ryū, Gōshi no Dentō Bujutsu*.
 12. The genealogy in Takeuchi Tōjūrō’s *Takenouchi Ryū, Gōshi no Dentō Bujutsu* mentions Gozaemon, but the *Bugei Ryūha Daijiten*, s.v. “Takenouchi Une Ryū,” says Gorōemon.
 13. Watatani Kiyoshi and Yamada Tadachika, *Bugei Ryūha Daijiten*, s.v. “Futagami Ryū.” The dates are difficult to believe, but according to this explanation he was a student of Takenouchi Hisamori’s.
 14. Ibid., s.v. “Futagami Ryū.”
 15. Ibid., s.v. “Rikishin Ryū.”
 16. According to Fujiwara Ryōzō in *Kakutōgi no Rekishi*.
 17. The information on Chin Genpin is taken from Nanbara Misao in “Chin Genpin (Genpin Ryū),” *Rekishi Doku Hon*, 1993 vol. XI, pp. 112–18, and from *Kakutōgi no Rekishi*, pp. 552–58.
 18. *Shinsen Bujutsu Ryūsoroku*, p. 152, “Fukuno Ryū,” and p. 153, “Ryōi Shintō Ryū.” Reproduced in *Budō Sōsho*.
 19. According to Fujiwara Ryōzō in *Kakutōgi no Rekishi*.
 20. Watatani Kiyoshi and Yamada Tadachika, *Bugei Ryūha Daijiten*, s.v. “Kitō Midare Ryū.”
 21. Donn F. Draeger, *Classical Budō, The Martial Arts and Ways of Japan*, vol. II, p. 119.
 22. Watatani Kiyoshi and Yamada Tadachika, *Bugei Ryūha Daijiten*, s.v. “Kanshin Ryū (kogusoku).”
 23. The term “Ming Jin Kenpō” means Chinese-style kenpō.
 24. Nippon Honden Miura Ryū is also listed in *Shinsen Bujutsu Ryūsoroku*, p. 153.
 25. Undoubtedly Akiyama’s Yōshin Ryū is best known in the West, but there is also Miura’s Yōshin Ryū, and even the Takagi Ryū also used the name Yōshin Ryū (Takagi Yōshin Ryū, Hontai Yōshin Ryū, Takagi Ryū Yōshin Ryū, etc.).
 26. According to Fujiwara Ryōzō in *Kakutōgi no Rekishi*.
 27. Ibid.
 28. Ibid.
 29. According to a scroll called *Yōshin Ryū Kagami no Maki*, the founder of this school is a certain Yoshida Hikoemon Yoshihisa. Osano Jun in *Koryū Bujutsu Gairon*, p. 44, claims that in fact the real founder of the Yōshin Ryū was Ōe Senbei.
 30. *Shinsen Bujutsu Ryūsoroku*, p. 153.
 31. Text and some photographs of the original manuscript are reproduced in *Nippon Budō Zenshū*, vol. V, pp. 433–41.
 32. As mentioned previously there were various schools that used the name Yōshin Ryū (楊心流). Many of these schools use the idea of “the flexible willow.” Even in the Sekiguchi Ryū this idea is not unknown.

- Nevertheless when writing their schools' names later generations often used a different kanji for yō (using 揚 instead of 楊). Whether this was a mistake or an intentional effort to distinguish a school from others is not always clear. Modern Western exponents of, for example, the Takagi Yōshin Ryū (which does not belong to either Miura or Akiyama's line) often wrongly translate their school's name because in some densho the school's name is written 揚心流 rather than 楊心流. However, in the history of the school is clearly referred to as the "willow mind" or the "willow heart" (see Takagi Ryū section). I have seen Takagi Yōshin Ryū written in various ways in old manuscripts. Exponents of both Akiyama's Yōshin Ryū and Miura's Yōshin Ryū also appear to have used several combinations.
33. According to Osano Jun, the real founder of Yōshin Ryū was Ōe Senbei. See note 30.
 34. The genealogy is based upon a genealogy included in *Nippon Budō Zenshū*, part 5, p. 31, and upon Yōshin Ryū manuscripts in the author's collection.
 35. There appears to be a Yōshin Ryū branch that specializes in naginata (*Nippon Kobudō Sōran*, p. 129). This also claims Akiyama Shirobei as founder, and Ōe Senbei as second head. However, I have some doubts about the period claimed.
 36. This chart was compiled on the basis of information in the *Bugei Ryūha Daijiten*, pp. 894–96.
 37. Photographs of a section of this license can be seen in *Nippon Budō Zenshū*, vol. V, pp. 398–400.
 38. Watatani Kiyoshi and Yamada Tadachika, *Bugei Ryūha Daijiten*, s.v. "Shin Yōshin Ryū."
 39. When Iso Mataemon, the founder of the Tenjin Shinyō Ryū, studied Shin no Shindō Ryū, the number of jūjutsu techniques in the Shin no Shindō Ryū is believed to have stood at about eighty-six.
 40. Watatani Kiyoshi and Yamada Tadachika, *Bugei Ryūha Daijiten*, s.v. "Shin no Shindō Ryū."
 41. This scroll is reproduced in *Nippon Budō Zenshū*, vol. V, pp. 401–5.
 42. *Ibid.*, pp. 407–14.
 43. In Western books, Ryūkansai is sometimes also romanized as Yanagi Sekisai.
 44. A Tenjin Shinyō Ryū branch school (Ryūshin Katchū Ryū) mentions that its founder studied under Iso Mataemon in the Tenpō era (1830–43).
 45. In *Nippon Kobudō Sōran*, p. 41.
 46. *Ibid.*, p. 40.
 47. Reproduced in *Nippon Budō Zenshū*, vol. V, pp. 420–23.
 48. *Ibid.*, pp. 424–26.
 49. *Ibid.*, pp. 427–28.
 50. *Ibid.*, pp. 429–32.
 51. According to Iso Mataemon and Yoshida Chiharu in *Tenjin Shinyō Ryū Jūjutsu Gokui Kyōjū Zukai*.
 52. Compiled from information in the *Bugei Ryūha Daijiten*, p. 602, and in *Nippon Kobudō Sōran*, pp. 40–41.
 53. According to *Nippon Kobudō Sōran*, p. 42.

Chapter 7: OTHER LINEAGES AND SCHOOLS

1. Watatani Kiyoshi and Yamada Tadachika, *Bugei Ryūha Daijiten*, s.v. "Musō Jikiden Eishin Ryū" and s.v. "Musō Jikiden Ryū."
2. *Ibid.*, s.v. "Mukyū Gyokushin Ryū."
3. *Ibid.*, s.v. "Seigō Gyokushin Ryū."
4. *Shinsen Bujutsu Ryūsoroku*, p. 151, reproduced in *Budō Sōsho*.
5. The names of these manuscripts are mentioned in Irie Kōhei's *Kinse Budō Bunken Mokuroku*.
6. Especially in books about the Takenouchi Ryū, such as *Jūjutsu Takenouchi Ryū* and *Shinden no Bujutsu, Takenouchi Ryū*.
7. Compiled based on Shimeno Kisaburō's *Seiden Nagao Ryū Taijutsu "Mannen Shudan Gihō Kaisho,"* vol. I, and *Nippon Kobudō Sōran*, p. 53.
8. Shimeno Kisaburō, *Seiden Nagao Ryū Taijutsu "Mannen Shudan Gihō Kaisho,"* vol. I, p. 269.
9. According to *Nippon Kobudō Sōran*, p. 53.
10. *Honchō Bugei Shōden*, vol. IX, p. 83, "Araki Mujinsai." Reproduced in *Budō Sōsho*.
11. *Shinsen Bujutsu Ryūsoroku*, p. 151. Reproduced in *Budō Sōsho*.
12. Watatani Kiyoshi and Yamada Tadachika, *Bugei Ryūha Daijiten*, s.v. "Araki Ryū."
13. *Ibid.*, s.v. "Musō Jikiden Ryū."
14. There appear to be some densho written by Araki Ienobu, but this is probably another person.
15. According to Hiragami Nobuyuki in *Koryū Bujutsu Sōsho*, vols. I and II.
16. According to Hiragami Nobuyuki in *Koryū Bujutsu Sōsho*, vol. II.
17. *Ibid.*
18. *Honchō Bugei Shōden*, vol. VI, p. 71.
19. Iwaki Hideo, *Goshinjutsu. Asayama Ichiden Ryū Taijutsu Densho (Yokohama Den)*; Nakashima Atsumi,

- Asayama Ichiden Ryū Taijutsu; and Osano Jun, *Bujutsu Asayama Ichiden Ryū*.
20. According to Kaminaga Shigemi.
 21. I have in my collection a book by Watatani Kiyoshi, which is completely dedicated to the various Seigō Ryū Densho, titled *Seigō Ryū Torite Yawara Nawa Iai Densho Rui*. Other better-known works by Watatani include: *Bugei Ryūha 100 Sen*, *Nihon Bugei Shoden*, *Nihon Kengō 100 Sen*; the best known, co-written with Yamada Tadachika, is *Bugei Ryūha Daijiten*.
 22. According to Fujiwara Ryōzō, *Kakutōgi no Rekishi*, p. 750.
 23. He would not have used the term "jūjutsu" as such, because it had probably not yet been popularized.
 24. According to Ōmori Nobumasa in *Bujutsu Densho no Kenkyū*.
 25. Watatani Kiyoshi and Yamada Tadachika, *Bugei Ryūha Daijiten*, pp. 482–85.
 26. According to Ōmori Nobumasa in *Bujutsu Densho no Kenkyū*.
 27. Reproduced in *Jūjutsu Kankei Shiryō*, p. 12.
 28. Jōzen Ryū also used this kanji, but only from around 1708.
 29. Reproduced in *Jūjutsu Kankei Shiryō*, p. 14.
 30. Ibid., p. 16.
 31. Ibid., p. 18.
 32. Ibid., p. 20.
 33. Ibid., p. 22.
 34. Ibid., p. 24.
 35. Ibid., p. 26.
 36. Ibid., p. 28.
 37. Ibid., p. 30.
 38. *Bujutsu Densho no Kenkyū*, p. 398, but *Jūjutsu Kankei Shiryō* uses the name Masushima Minamoto no Gohei no Jō Kiyomitsu, p. 3.
 39. *Bujutsu Densho no Kenkyū*, p. 399.
 40. Shimazu Kenji, *Katchū Yawara Yagyū Shingan Ryū*.
 41. Ibid.
 42. There appears to be a similar story about his son Ujinari.
 43. Largely based upon Koyama Yoshiki, "Sekiguchi Jūshin (Sekiguchi Ryū)," in *Rekishi Doku Hon*, 1993, vol. XI, pp. 104–10.
 44. Largely based upon Koyama Yoshiki, "Sekiguchi Jūshin (Sekiguchi Ryū)," in *Rekishi Doku Hon*, 1993, vol. XI, pp. 104–10.
 45. Ibid.
 46. Ibid.
 47. *Nippon Kobudō Sōran*, p. 38.
 48. Quoted by Watatani Kiyoshi and Yamada Tadachika, *Bugei Ryūha Daijiten*, s.v. "Shibukawa Ryū."
 49. Sakurada Takeshi in *Jūdō Shikō*, pp. 65–66.
 50. Watatani Kiyoshi and Yamada Tadachika, *Bugei Ryūha Daijiten*, s.v. "Shibukawa Ryū."
 51. Watatani Kiyoshi and Yamada Tadachika, *Bugei Ryūha Daijiten*, s.v. "Sekiguchi Ryū."
 52. This story was taken from Takeuchi Masato's *Zeze no Budō*, p. 75.
 53. Watatani Kiyoshi and Yamada Tadachika, *Bugei Ryūha Daijiten*, s.v. "Takagi Ryū."
 54. Watatani Kiyoshi, *Nippon Kengō 100 Sen*, pp. 154–55.
 55. Ibid.
 56. *Nippon Kobudō Sōran*, p. 168.
 57. The genealogy is based upon information provided by Tanaka Fumon, nineteenth grandmaster of Minaki Den Kukishin Ryū.
 58. *Nippon Kobudō Sōran*, p. 35.
 59. Tatewaki Sato in "Nihonden Atemi Yawara no Okuhi: Sho Shō Ryū," *Gokui*, Autumn 1997, pp. 12–20.
 60. Ibid.

Chapter 8: COMBINED LINEAGES

1. *Nippon Kobudō Sōran*, p. 45.
2. Ibid.
3. From *Koryū Bujutsu Sōsho*, *Gokui Sōden*, vol. I.
4. *Koryū Bujutsu Sōsho*, *Gokui Sōden*, vol. I, says Kansei 6.
5. *Koryū Bujutsu Sōsho*, *Gokui Sōden*, was published in 1994.
6. According to *Nippon Kobudō Sōran*, p. 48.

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